

# THE ATHENÆUM

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LONDON, SATURDAY, MARCH 11, 1871.

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**BRITISH ASSOCIATION for the ADVANCEMENT of SCIENCE.**—THE NEXT ANNUAL MEETING of this Association will be held at EDINBURGH, commencing on WEDNESDAY, August 2, 1871.  
President Elect.—Professor Sir W. THOMSON, D.C.L., LL.D., F.R.S. & E., Professor of Natural Philosophy in the University of Glasgow.  
Notices of Papers proposed to be read at the Meeting should be sent to the Assistant-General Secretary, G. GRIFFITH, Esq., M.A., Harrow.  
Information about Local Arrangements may be obtained from the Local Secretaries, Edinburgh.

**ROYAL INSTITUTION of GREAT BRITAIN,**  
ALBEMARLE-STREET, W.  
H. O'NEIL, Esq. R.A., will commence THIS DAY (SATURDAY), March 11, at 8 o'clock, a COURSE of FOUR LECTURES, "On the Spirit of the Age," to be continued on Saturdays, March 18, 25, and April 1.  
Subscribers to this Course pay Half-a-Guinea; to all the Courses of Lectures in the Season, pay Two Guineas.  
March 11, 1871. H. BENGE JONES, Hon. Sec.

**SWINEY LECTURES ON GEOLOGY, 1871.**  
By permission of the DIRECTOR-GENERAL of the ROYAL SCHOOL of MINES, and with the approval of the Trustees of the British Museum, the Course of Twelve Lectures will be delivered by Dr. COBOLD, F.R.S., at the MUSEUM of PRACTICAL GEOLOGY, Jermyn-street, on SATURDAY EVENINGS, commencing March 11th, at 8 o'clock, punctually. ADMISSION FREE.

**INSTITUTION of NAVAL ARCHITECTS.**  
NOTICE.—THE TWELFTH ANNUAL MEETING of the INSTITUTION will take place on Wednesday, Thursday, Friday and Saturday, the 29th, 30th, 31st March, and 1st April next. The Meeting on Wednesday will be held in the Lecture Theatre of the South Kensington Museum; on the other three days at the Hall of the Society of Arts, John-street, Adelphi.  
Papers on the Principles of Naval Construction,—on Practical Ship-building and Marine Engineering,—on Steam Navigation,—on the Equipment and Management of Ships for Merchandise and for War, will be read at these Meetings.  
C. W. MERRIFIELD, Hon. Secretary.  
9, Adelphi-terrace, London, W.C., March 6, 1871.

**THE IRON AND STEEL INSTITUTE.**  
THE ANNUAL GENERAL MEETING will be held in WILLIS'S ROOMS, London, on TUESDAY, WEDNESDAY and THURSDAY, March 28th, 29th and 30th, under the Presidency of HENRY BESSEMER, Esq.

**Outline Programme.**  
Tuesday Morning.—Annual General Meeting, Election of Council, &c.  
Tuesday Evening.—President's Address.  
Wednesday Morning.—Reports of Sub-Committees; Papers.  
Wednesday Evening.—Lecture by Professor Roscoe, F.R.S., "On Spectrum Analysis in its Relation to the Metallurgy of Iron and Steel."  
Thursday Morning.—Papers.

The Council are prepared to receive from Members or Non-members Papers upon such Subjects as the following:—Improved Appliances for the Manufacture of Iron or Steel, including Blast Furnaces, Blowing Engines, Rolling Machinery, Puddling and Heating Furnaces, Bessemer Plant, &c.; new Metallurgical Processes; Geological and Chemical facts connected with the raw materials used in the Manufacture of Iron or Steel; Statistics of the Trade, &c. Also, Contributions of a similar nature for the Quarterly Journal of the Institute.  
The Proposal Forms for gentlemen desirous of becoming Members must be signed by three Members. Qualification of Members: Practical connexion with the Manufacture or Application of Iron or Steel.  
Proposal Forms, Copies of Rules, and other information, may be obtained from the undersigned.

J.M.O. JONES, General Secretary,  
Royal Exchange, Middlesbrough.  
DAVID FORBES, Foreign Secretary,  
11, York-place, Portman-square, London.

**ROYAL ALBERT HALL, KENSINGTON GORE.**—RESERVED SEATS for the OPENING of the HALL by the QUEEN may be obtained at the following rates, namely:—

Boxes of Eight Seats, each Box	£35 4 0
Stalls	£3 3 0
Balcony Seats	£2 2 0
Picture Gallery Seats	£1 1 0

After the Opening a GRAND MISCELLANEOUS CONCERT, conducted by Sir MICHAEL COSTA, will be given.  
Tickets may be obtained at the Office of the Royal Albert Hall, Kensington Gore.  
The Royal Horticultural Society's Gardens.  
The Society of Arts, John-street, Adelphi.  
Mitchell's Library, 23, Old Bond-street.  
Messrs. Keith, Frowse & Co. 45, Cheapside.  
Mr. A. Hayes, 4, Royal Exchange-buildings.  
Messrs. Chappell, 50, New Bond-street.  
Handel Festival Ticket Office, Exeter Hall, Strand; and of Mr. Austin, St. James's Hall, Piccadilly.

**ROYAL MANCHESTER INSTITUTION.**—AUTUMN EXHIBITION of MODERN WORKS OF ART.

Intending Contributors are informed that the EXHIBITION of MODERN PICTURES in Oil and Water Colours, Specimens of Sculpture and Casts, and Architectural Designs, WILL BE OPENED as soon as practicable after the closing of the Royal Academy, and that all Works of Art must be sent so as to arrive not later than the 11th of August.  
Pictures, &c. from London, will be forwarded by Messrs. J. Green & Co., 14, Charles-street, Middlesex Hospital, if delivered to them before the 8th of August, by Artists who have received the Invitation Circular. From other places, Artists who have also received such Circular, are requested to send them by the most convenient and least expensive conveyance.

Works sent by other parties must be carriage paid.  
Contributions to this exhibition will not be confined to Artists alone, but will be extended to the Admission of Works from Private Individuals, and from Dealers.  
The Council offer the Heywood Prize of £50, to the Artist of the best Picture exhibited during the whole period of the Exhibition, provided it has been painted within two years, by an Artist resident within 10 miles of Manchester; but they reserve the power of withholding the Prize should there be no work of sufficient merit in the Collection. Pictures lent by Private Individuals for Exhibition during a shorter period will not be allowed to enter into competition for the Prize.  
February, 1871. HENRY M. ORMEROD, Hon. Sec.

**SOCIETY of FEMALE ARTISTS,**  
Gallery, 9, CONDUIT-STREET, Regent-street.  
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THE ANNUAL EXHIBITION NOW OPEN. Admission, 1s.  
Catalogue, 6d.

**MIDDLESEX HOSPITAL MEDICAL COLLEGE.**—THE LECTURESHIP on PHYSIOLOGY having become VACANT, Candidates are requested to send in their Applications with Testimonials to the Dean, on or before March 30th.  
HENRY ARNOTT, Dean.

**BIENNIAL DINNER.**  
**GREAT NORTHERN HOSPITAL,**  
Caledonian-road, N. Entirely supported by Voluntary Contributions; has no endowment whatever.  
Lord GEORGE HAMILTON, M.P., has kindly promised to preside at the FESTIVAL of this Charity on the 11th April.  
Noblemen and Gentlemen are cordially invited by the Committee to send in their Names as Stewards in a guinea dinner ticket covers the liability of a Steward.  
61,427 Applications were attended to and 204 In-patients received last year.  
By order, GEORGE REID, Secretary.

**HIBBERT TRUST.**—TWO SCHOLARSHIPS will be awarded on this Foundation after the next Examination, provided that two Candidates are declared by the Examiners to be duly qualified.  
The NEXT EXAMINATION will be held at University Hall, Gordon-square, London, on Monday, Tuesday, and Wednesday, the 27th, 28th, and 29th days of NOVEMBER, 1871.  
Candidates must furnish satisfactory evidence of Age, Graduation, and other points, the particulars of which may be obtained on application to the Secretary of Trust, and the Names and Addresses of all Candidates must be sent to the Secretary, at University Hall, on or before OCTOBER 1, 1871.  
HENRY P. COBB, Secretary.

University Hall, Gordon-square, March 9, 1871.

**CAMBRIDGE EXAMINATION for WOMEN.**  
LONDON CENTRE.  
THE NEXT EXAMINATION will be held on JULY 3rd, 1871. Candidates must give Notice of their wish to enter by March 15th. Information as to Preparatory Classes, &c. will be given by the Hon. Sec., Miss E. BOSMAN-CARTER, Ravensbourne, Beckenham.

**COLLEGE of PRECEPTORS.**—To Teachers in Middle-Class Schools.—THE MIDSUMMER EXAMINATION for DIPLOMAS will be held about the LAST WEEK in JUNE. Prizes are offered for proficiency in various subjects. The Regulations can be obtained on application to the SECRETARY, at the College, 43, Queen-square, London, W.C.

JOHN R. O'NEIL, Secretary.

**TRENT COLLEGE.**  
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THE NEXT QUARTER begins April 14. Names of Boys for admission should be sent, before April 1, to the Head Master, the Rev. THOMAS FORD FENN, M.A.

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**MARLBOROUGH COLLEGE,** March, 1871.

TWELVE SCHOLARSHIPS, varying in value from £60 to £120 a year, besides a certain number of FEE ADMISSIONS, will be competed for early in JUNE NEXT. These Scholarships are open to Members of the School and others without distinction; two will be offered for proficiency in Mathematics, and one is limited to Sons of Clergymen who have been five years Chaplains or Missionaries in India. Age of Candidates from 15 to 18.—Full particulars may be obtained on application to Mr. SELWICK, the College, Marlborough.

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LONDON, SATURDAY, MARCH 11, 1871.

LITERATURE

*The Works of Alexander Pope.* New Edition, including Several Hundred Unpublished Letters and other New Materials, collected in part by the late Right Hon. John Wilson Croker. With Introduction and Notes by the Rev. Whitwell Elwin. Vol. VI. *Correspondence.* Vol. I. (Murray.)

THE first volume of the Pope Correspondence in Mr. Elwin's edition contains the letters between Pope, Trumbull, and Bridges, the Wycherley letters, the letters to and from William Walsh, the Cromwell letters, the Caryll letters, the correspondence with Edward Blount, of Blagdon, twenty letters to and from Steele and Addison, and half-a-dozen to and from Congreve.

A great number of these letters will be new to the public, and of the 150 forming the Caryll Correspondence about six only were printed in a complete form by Roscoe. Pope, it will be remembered, urged his friend Caryll to return his letters, lest they should some day fall into the hands of Curll, as his letters to Cromwell had done. "I write not," he says, "upon the terms of other honest men; and however glad I might be of expressing my respects, opening my mind, or venting my concerns to my private friends, I dare not while there are Curlls in the world;" and he hopes his friends (Caryll among the rest) will be persuaded to "send me back those forfeitures of my discretion, commit to my justice what I trusted to their indulgence, and return me at the year's end those trifling letters which can be to them but a day's amusement, but to me may prove a discredit to posterity." Caryll ultimately returned the letters, but not before he had carefully copied them; and Pope, in alluding to the correspondence sent back to him by some of his select friends, informed Caryll that he made no small figure in it. Yet in the collection of letters published by Pope, half-a-dozen at most, as Mr. Elwin has observed, "were allotted to the initials of the Sussex squire"; while several of the letters actually written to Caryll "were assigned to more imposing names."

Pope said once, what he certainly did not believe, that he could not write agreeable letters. The poet never spoke a truer word. It would have been better for his reputation if he had never published a single letter; better, we had almost said, considering the hollowness and falsehood of his correspondence, if he had never written one. Letters to be worth much should be thoroughly unaffected; they should express, as far as possible, the heart of the writer; they must be unlaboured, written not for display, not certainly with an eye to posterity, but to express the feelings of the moment. Wit and humour, fancy and passion may be expressed in correspondence, but not unless they flow from the pen as readily as the stream flows from the mountain. It is the charm of Cowper's letters that they are as natural as spring flowers. There is art in those of Walpole, but such art that they generally appear unstudied. Moreover, Walpole's correspondence abounds with entertaining gossip, and we forget his defects as a letter-writer in the amusement we glean from him as a chro-

nicler of town talk. Pope's letters, on the contrary, have no spontaneity and no great variety of interest. The man who reads Pope's letters for amusement, and not because they are Pope's, is likely very soon to weary of them. The well-turned compliments, the carefully-constructed periods, the superfine morality of the poet ring hollow. The reader is inclined to doubt whether Pope was quite so good a man as he represents himself to be, and to ask whether the elaborate epistles he sent to his friends are not mere literary compositions, designed for public praise. The suspicions of the most casual reader will suggest, therefore, what every one familiar with the plots of the poet knows, that the great mass of his correspondence was written simply for effect, that much of it is a mere manufacture "dressed up to suit a purpose," and especially to exalt the character of the writer. If we could believe the letters, Pope was one of the most wise and virtuous of mortals. Submission to the will of God, indifference as to the world's opinion, contempt for literary fame, sincerity towards friends, forgiveness of enemies, an anxiety to live well and to die well, these are the feelings expressed by Pope again and again. "I am ambitious of nothing," he writes, "but the good opinion of good men." "That man," he observes, "makes a mean figure in the eye of reason who is measuring syllables and coupling rhymes when he should be mending his own soul and securing his own immortality." "It is not our business," he writes again, "to be guessing what the state of souls shall be, but to be doing what may make our own state happy. We cannot be knowing, but we can be virtuous." And in a letter to Martha Blount he says, "Wit I am sure I want; at least to the degree that I see others have it. . . . I would cut off my own head if it had nothing better than wit in it, and tear out my own heart if it had no better dispositions than to love only myself and to laugh at all my neighbours." There are scores of such fine sentiments to be extracted from Pope's letters, and Dr. Johnson said truly that they exhibit "a perpetual and unclouded effulgence of general benevolence and particular fondness." Unfortunately, we know these sentiments to be utterly false, and that in the stern language of Mr. Elwin, Pope "was accustomed to say what was convenient, without much regard to what was true."

Mr. Elwin, who is so severe a critic of Pope's poetry, is equally severe and, as we think, more just in his estimate of the correspondence:—

"The letters of Pope (he writes) are artificial; and they are barren. . . . The insignificant matter is rendered more tiresome by its frequent obscurity. Pope's compliments are so far-fetched that they are often barely intelligible. His opinions are constantly delivered with the darkness as well as with the pomp of an oracle. He loved to utter high-sounding sentiments on politics and religion which are meant to seem lofty and magnanimous, and which on examination are found to be little better than evasive nonsense. He had cultivated the art of using words to conceal his thoughts, or want of thought, and his paltry ambiguities, his mean expedients to avoid a manly openness of speech, are never more prominent than in his familiar letters, where from their special unfitness they are peculiarly distasteful. No great author, who had been all his life a painstaking 'maker of epistles' could have produced fewer tolerable specimens of his craft, and as the remainder of his collection is conspicuous for its emptiness, the remark

of Gray is incomprehensible when he says that, though 'bad letters they are better things.'

There is little, we think, in the letters hitherto unpublished which appear in this volume that calls for special comment. In one of them Pope mentions to Caryll the publication of the 'Essay on Man' in these words:—"The town is now very full of a new poem entitled 'An Essay on Man,' attributed, I think with reason, to a divine. It has merit, in my opinion, but not so much as they give it;" and still more to mystify his friend he adds, "I find there is a sort of faction to set up the author and his piece in opposition to me and my little things." It was Pope's delight to practise this kind of deception, but he only attempted in a small way what Macpherson and Chatterton accomplished on a larger scale. Better men than he have also adopted a similar mystification, and when Pope asserts upon his honour that no characters in the 'Epistle to Woman' are drawn from the life, we involuntarily think of the equally barefaced assertion of another and greater man of letters related by Mr. Rogers:—"Sheridan asked Scott in express terms, 'Pray, Mr. Scott, did you or did you not write 'Waverley'?' Scott replied, 'On my honour I did not.'" Sir Walter had a conscience, and probably quieted it with the belief that he was justified in answering as he pleased a question which no gentleman had a right to ask. Pope, without provocation, seems to have lied from the sheer love of lying; and perhaps De Quincey does not greatly exaggerate when he says that simply and constitutionally he was incapable of a sincere thought or a sincere emotion. When Pope writes of his father or mother, however, he forgets his literary artifices, and displays the honest affection which he undoubtedly felt. To his parents his conduct was uniformly considerate and tender; and Dr. Johnson said truly, that "life has among its soothing and quiet comforts few things better to give than such a son." We find some allusions to his mother in the Caryll Correspondence which will be new to the public, expressions of filial love, interesting because they are obviously genuine and exhibit the brighter side of Pope's character.

"It is my mother only," he writes, in regretting his confinement at home, "that robs me of half the pleasure of my life, and that gives me the greatest at the same time." In one letter he records with gratitude her escape from a dreadful accident: in another he says that he generally comes home at night, or seldom stays longer from his mother than two nights at most; and in another, deploring her weakness, he observes, "My office is a melancholy one; it is like watching over a dying taper"—a simile which he uses twice in writing to Caryll, and had employed long before in a letter to Edward Blount.

The Caryll Correspondence, in relation to Teresa Blount, is far from creditable to the poet. In the early days of their friendship Pope appears to have been even more attached to Teresa than to her younger sister. They had their quarrels, but they made them up again, and were for a time on close terms of intimacy. "His favourite Teresa," says Mr. Carruthers, "appears to have forfeited her poet's regard about the year 1722, or earlier, when her name disappears from the Correspondence, and she was not remembered in

his will. She was either too good or too gay. Pope, we have seen, spoke of her prudery, and Swift afterwards called her 'the sanctified sister.' It is evident that Pope not only became indifferent to Teresa, but regarded her with extreme aversion. Moreover, in his letters to Caryll, he does his utmost to blast her character, and accuses her of intriguing with a married man. But Mr. Elwin observes that "the whole charge rests upon Pope's report of the idle talk of neighbours and the malicious gossip of discarded servants." The statement he put forth that Teresa was cruel to her mother appears to be equally without foundation. Mr. Elwin at least speaks decisively on this point, and no doubt for reasons which will be set forth more fully in the 'Life.' Pope it is certain never spares either Mrs. Blount or her elder daughter; and in a letter to Caryll, informing him of the recent illness of his goddaughter Martha, writes:—

"During her whole illness, in which her recovery depended upon being kept warm, the worthy family set open all their windows and doors, washed the house and stairs to her very door twice in the week, and had a constant clatter of doors and removal of chairs and all the noise that could possibly be made, while she was ordered to be composed to rest by the doctor."

"This is an illustration," Mr. Elwin observes, "of the manner in which Pope perverted and exaggerated the acts of Teresa and her mother;" and he adds, "If she got well in spite of the fresh air, how, as he asserts, could her recovery depend on the opposite mode of treatment?" This is surely hyper-criticism. Pope wrote as any one might have written under like circumstances when he said that Martha's recovery depended on a particular treatment. The doctor probably had believed and said that this treatment was essential, but everybody knows that sick people who act in opposition to their medical advisers are not necessarily doomed in consequence. Mr. Elwin considers that in his conduct with regard to Mrs. Blount and Teresa, and in his attempts to prejudice Martha against them, Pope desired "to further a selfish project of his own." This insinuation is an enigma. What is the selfish project to which Mr. Elwin alludes? He allows that Martha "had been, and continued to be, a general topic of scandal," but he does not, we suppose, agree with Bowles that the scandal was well founded. The friendship of Martha and her poet has been treated as one of the Pope mysteries, but the more we know of it the less ground does there appear for believing that there was anything improper in the close intimacy that existed between them. On such a topic, and on a number of others, Mr. Elwin's plan enforces some amount of reticence, as he can scarcely afford to lessen the interest of the forthcoming biography by lavishing his knowledge or opinions too freely in the notes.

*The House of Argyll and the Collateral Branches of the Clan Campbell. From the Year 420 to the Present Time.* (Glasgow, Tweed; London, Houlston & Co.)

A book like the above is emphatically an occasional book. It profits moreover by the opportunity to let all the world know what was hitherto known only to a few, that the Campbells are not Scottish, are not even half so Norman as their name, but are of Irish descent, if anything! Every one, of course,

knows that Argyll was peopled by an Irish immigration or invasion. The famous Book of the Dean of Lismore is, in the eyes of Irish antiquaries, a genuine Irish book, full of the poetical legends which the invaders or emigrants carried with them from Ireland to Argyll, but which legends Scottish antiquaries with equal earnestness claim to be born of the Scottish soil. About the Campbells there is no dispute. They come from a Dermot O'Dwin, or Diarmid MacDuibhn. From him, the Campbells are known in the Highlands as the Sliochd Dhairmid, or children of Diarmid. Wherever born, Diarmid had Irish blood in him, and he was married to an Irish lady, "Grain, niece to the great O'Neil." Their son, Malcolm, wedded with the heiress of Beauchamp, or De Campo Bello, niece to William the Conqueror. Thence the family name. It has been borne by descendants of every degree, from little local kings to village tailors, with philosophers, poets, statesmen and soldiers between the two extremes. They have exercised all sorts of rights, and committed all sorts of wrongs. Some of them have been robbers, some have hanged robbers. Altogether, the sons of Dermot O'Dwin have done exceedingly well in the world. Good common sense, and admirable prevision of what may come to pass, have distinguished many of them. In our own day, when the chief of the clan is about to marry his heir to a princess, he has two other sons studying the law and the profits of commerce in merchants' counting-houses.

But what does the compiler of this book mean by supposing that for a Campbell to wed with a princess is anything uncommon? "Happy is it for us," says he, "that we live in such enlightened times that private affections are more regarded than public precedents, and still happier that we have a monarch who can afford to despise the prejudice of her royal compeers and look to her children's happiness rather than their aggrandisement." Why, monarchs have been proud, from King Arthur's days downwards, to marry into the family of Dermot O'Dwin! We do not make much account, indeed, of those Arthurian times or of the early marriages with semi-fabulous lovers. We begin, heroically enough, with the Scottish King Bruce, who gave his sister, the Lady Mary, in marriage to Sir Niel Campbell. Whether Lady Mary had heart or not for the match is another matter. "None but the brave deserve the fair." That maxim led to many a marriage, where a king gave his sister or daughter, having nothing else to give, for service in the field or council. Thus, in the fifteenth century, Robert, the royal Regent of Scotland, put the hand of his daughter, Marjory Stewart, into the hand of Lord Campbell of Lochow. Moreover, James the Fifth of Scotland very readily consented to the marriage of his daughter, the Lady Jane Stuart, with Archibald, fifth Earl of Argyll. She was only an illegitimate daughter, it is true; but illegitimacy was not regarded in those days as it is now. This Lady of Argyll was at supper with her half-sister, Queen Mary Stuart, when Rizzio was murdered; and Queen Elizabeth chose her for her representative, as godmother, at the baptism of James the Sixth, or First of England. Thus, habits of royalty have got in among the Campbells, and we are not to be entrapped into expressions of surprise at a royal daughter-in-law having her married home in Lochow or Inverary.

We have only to hope that she will not find the Campbells as dry, dull and dreary as they seem in this volume. Only occasionally do they brighten up into something like liveliness, but it is then of a questionable sort. We come upon one, Gilmory of Corcarica, who never married, but whose son founded the MacNaughts, of Lochaber. MacNaught must be equivalent to Nobody's Child, in contradistinction to the Spanish Hidalgo, or Son of Somebody. Gilmory may not have been a dounce man. He had no wife, but he was perhaps as honest a person as Archibald Campbell, of Lochnell, "who had four wives at or about the same time." There was evidently a roystering sort of gallantry once prevalent among the race. The chief of the Campbells, of Macnish, once claimed the *mercheta mulierum*, or "droit de seigneur," a sort of heriot which has gone out with other obsolete rights never again to trouble mankind.

Such of the Campbells as have borne the title of Lord, or Lord of, Lorne, have not been without their little peculiarities. The most unpleasant of the race was the young Lord Lorne who, after the execution of the Marquis of Montrose, hired a window wherefrom to see the great soldier drawn and quartered. But, there is this to be said for him, that his father, the Earl of Argyll, had hired, or erected, a whole balcony, wherefrom to see the Cavalier Marquis hanged.

When the head of this noble line was raised to the dignity of Duke, the name of Campbell lost some of its lustre in the first of that title and also in his brother. They both forgot the old maxim, *Noblesse oblige!* The first Duke loved his own wife less than his neighbour's; and he died as ignobly as a man with a soul to be saved could die. The brother forcibly carried off, with the help of Sir John Johnston, an heiress of thirteen years of age, whom he compelled to marry him. One is puzzled to know why only Sir John Johnston suffered for this at Tyburn. The lapse of justice may have been in Gay's mind when he made Macheath sing

Since laws were made for every degree,  
To curb vice in others, as well as in me,  
I wonder we haven't better company  
Upon Tyburn tree.

But gold from law can take out the sting,  
And if rich men like us were to swing  
'Twould thin the land such numbers to string  
Upon Tyburn tree.

We have only to add, that though this book has few attractions for the general reader, it will be, as it deserves to be, thoroughly appreciated by genealogists.

*The Paradise of Birds.* By W. J. Courthope. (Blackwood & Sons.)

IN the Preface to his 'Ludibria Lunæ,' Mr. Courthope took occasion to pronounce a panegyric upon Aristophanes, "the great master," as Mr. Courthope justly says, "of united Paradox and Irony." Entertaining, as then appeared, a profound admiration of the "prægrandis senex," Mr. Courthope now gives us an adaptation, or imitation, of what many consider the Athenian comedian's greatest work. His heroes—Maresnest, a philosopher of the "Development" persuasion, and Windberg, a poet of the Romantic school—are introduced on an iceberg drawn by a hundred white bears, on their way to the North Pole, where it is presumed that Paradise is situated. They



are bent upon making a treaty with the birds, who have been driven by advancing civilization from the homes and haunts of men :—

These, by the new-built town from woodlands chased,  
Soon proved attractive to the city taste.

The truant schoolboy sought their mossy nests;  
The milliner their plumes and curving breasts.  
Others, preferred from their Seven Dials court,  
Made for the gentler gun-club generous sport;  
While cooks and beauties claimed an even share—  
Cooks for their pies, and beauties for their hair.

In short, by such proscription, one by one,  
Cut off to improve man's cookery, clothes, or gun,  
The holiday of birds is most distinctly done.

In the absence of the birds the caterpillar has begun to predominate; and, in order to save the human race from extermination, the philosopher and the poet

mean to beg

Two birds of every species in the egg,  
Which hatched at home with artificial heat,  
The old ways of love and pasture shall repeat :  
Their beaks sweet pasture in our fowls shall find,  
And so restore the sceptre to mankind.

The iceberg, with its two passengers, is drawn into the Cyclone of Purgatory, the region of extreme cold, where a chorus of human souls salutes the daring navigators with words of warning. The souls of a bird-catcher, a cook, and a lady address them in turn, and ask their errand. The lady directs them to the Limbo of Birds—"a circle formed of many eggs, of enormous size and different colours," which runs like a wall around the Arctic shore. Windbag knocks at the shell of the Roc, who calls upon the chorus of extinct Embryos to reply. Their song begins as follows :—

What new-fangled impious words  
Have shaken our eggs, O ye Birds?  
Have rung an alarm on our shell  
To our souls in the innermost cell?  
What is this that is uttered?  
Inform us, we beg,  
Ye, whose fathers have fluttered  
Or slept on one leg!  
Shall we boil? or be buttered?  
Will they fry, or, alack!  
Pound, crunch us, or crack?  
Or whatever the verb  
That can chiefly disturb,  
By saucepan or boiler,  
With pepper and oil, or  
With salt and nutmeg,  
In a dire Revolution,  
Our great Constitution,  
Our ancient, divine, unimprovable Egg.

The Embryos conclude with defying the "Oonoclasts." Maresnest replies :—

Advance! Blow up the trumpets! sound bassoons!  
On with the battery of ten thousand spoons!  
Advance the salt-cellars! the rollers heave!  
On, on! This bragging! all make-believe.  
An addled-brain Dutch courage oft imparts:  
Behind yon shells there are but chicken-hearts.

An amusing account of the origin of species follows. At last the Roc shows his beak, whereupon, to pacify him, Windbag sings a song glorifying the good old times. This wins the heart of the Roc, who permits the adventurers to pass through the egg into the Earthly Paradise, where various birds sing monodies and choruses. A quarrel between the birds and the intruders ensues. It is ended by the appearance of the Bird of Paradise, who admits that Maresnest and Windbag are entitled to a fair trial. A jury is empanelled and duly challenged. Various birds prosecute. Windbag pleads for himself and his companion, and finally finds a flaw in the statutes, which entitles them to an acquittal. The mortals are reconciled to their feathered antagonists, and receive from them a present of nests full of eggs, with which they start joyfully on their

return, the birds meantime joining in a concluding chorus. The choruses, which in the latter half of the extravaganza are numerous, are light, airy and poetical. The dialogue, as the reader will have noticed in our extracts, is graceful, ingenious, and often pointed. How is it that the piece, taken as a whole, despite its manifold merits, cannot be considered a very decided success? The reason is to be found, we think, not in any shortcoming of the author, but in the inherent difficulties of the task. The Athenian Comedian of the fifth century B.C. enjoyed opportunities and advantages which are denied to his modern imitator. His canons of propriety being comparatively few, and his audience probably of one sex only, he was at liberty to introduce into his dramas allusions and even scenes which would shock the British public, even if they did not draw down upon the author the censure of the licenser of plays or render him liable to a prosecution. He had the monopoly of all the satirical and comical ideas of the day. He was at once the caricaturist, the satirist and the reviewer of his time, and could in addition enliven his work with music and spectacle. As satirist and caricaturist he was allowed a freedom of sarcasm, vituperation and personality, which, in him, amuses the modern reader in proportion as it would offend him in a contemporary. As a literary critic, he had, it is true, only a small target, for authors were few, but he knew that every allusion would be understood, every parody recognized, and every hit applauded by his quick-witted countrymen. Now it is very different. The modern imitator must either forego the advantages of music, scenery, and action, or coarsen his effects to suit the taste of the ordinary play-goer. Mr. Courthope takes the former of these alternatives, and has perhaps in this way been misled into too close an imitation of his original. He is thinking as he writes, and we are thinking as we read, of the city of Nephelococcygia, of Enelpides and Peisthetærus, and of the song of the Hoopoe; and the ever-present consciousness that we are reading an imitation detracts considerably from the pleasure which the perusal would otherwise afford. We hope that in the next work which Mr. Courthope produces he will give free play to his own genius and trust less to ancient models.

#### *Foreign Armies and Home Reserves.* By Capt. C. Brackenbury, R.A. (Chapman & Hall.)

THE book before us consists of a collection of articles published in the *Times* during the interval of European peace comprised between the Prusso-Austrian and the Franco-Prussian campaigns. The work may be divided into two main sections, one relating to Continental armies, and the other to our own reserves, together with a supplementary chapter on the art of war generally as affected by modern improvements.

The rapid overthrow of Austria in 1866 struck every one with astonishment, and resulted in the complete reconstruction of the Austrian military system. Fortunately, the necessity for the reconstruction was frankly accepted by those who were to be subjected to the process, and the task of carrying it out entrusted to an able, experienced and liberal-minded General. The Austrian army was,

previous to 1866, virtually taught that to seek cover was an act of cowardice, and headlong rushes across the open were inculcated. It is now trained to take every advantage offered by inequality of ground, and to recognize discretion as almost as important an element in the military character as courage. Besides, the officers and men are trained for war by means of manoeuvres resembling as far as possible those which would take place in actual battle, and conducted under the same circumstances. At the Camp of Bruck, where the celebrated Archduke Albrecht, the Commander-in-Chief of the Austrian army, and son of the Archduke Charles, passes most of his time, field manoeuvres, as distinguished from reviews or sham fights, are being constantly practised. Two generals are informed that they are to oppose each other, and on the morning of the day fixed for the contest they receive a list of the troops to be placed under their command, together with such a statement of the supposed intentions of their adversary as on service they would have received from their staff. They are then left free to dispose of their troops as may seem to them best calculated to attain the objects indicated. Six generals are detailed to act as judges. When one side has clearly gained the victory, when the day is too far advanced, or when the troops are beginning to commit unpractical errors, the operations are stopped. The Archduke rides about the field and occasionally questions an officer as to his reason for making a certain movement.

"After the day's work the generals assemble and talk over the whole affair in the presence of the Archduke, who makes his comments, and awards praise or blame as appears just. The effect of this system is, that generals and staff-officers are put upon their mettle every day. When they are not directing they are criticizing; and so it comes to pass that their talk at dinner or in the evening is not of wine or women, but about the business of their profession."

At the camp of Bruck, there are only two holidays a week, the other four days being devoted to work. There is no pomp or display, no marching past, and both men and officers wear loose blouses, the rank of officers being only indicated by stars. This Spartan simplicity is right and proper at a camp of instruction; but it would be a great error were, in England, under a system of voluntary enlistment, "the pomp and circumstance of glorious war" to be dispensed with. Very little ammunition is served out to the infantry and artillery. When a battery comes into action, it fires one gun and hoists a flag; when the flag is lowered, the firing is supposed to have ceased. The infantry fire rather more, but they are carefully restricted in the use of ammunition, and are trained to aim carefully, to take advantage of cover, and to avoid firing at long range, and in short every endeavour is made to develop individual intelligence. The Archduke Albrecht, in a pamphlet on 'Responsibility in War,' particularly insists on the necessity of a spirit of independence and power to take the initiative, extending to the last man who has a command, however small. He is very severe on the "exaggerations and trifles of peace," and the numerous parades and routine manoeuvres of peace, "where all the details were studied and arranged beforehand." The Archduke exclaims loudly against those who interfere too much with details which belong pro-

perly to officers of a lower rank, and at the same time denounces those who shirk responsibility, and demand on every occasion detailed instructions. Of course details must be attended to, or an army will soon, like that of France, fall to pieces in the day of trial; but there is a distinction between a general's ascertaining that details are not neglected, and his carrying them out personally. The great fault in the British army is, that officers of rank devote to matters of detail and routine the time which should be occupied by work of a higher class. Capt. Brackenbury, in writing of the unsuccessful campaigns of 1859 and 1866, very justly points out that Austria on those occasions was opposed by two nations at once. In 1866, moreover, the Austrians had only smooth-bore muskets as opposed to the Prussian needle-guns. The Austrian artillery was admirably handled, as admitted by the Prussians themselves. As to the Austrian cavalry, they were seldom worsted when engaged on anything approaching to equal terms. It is to the superior arms of the Prussian infantry, their better military organization, and their military strategy that the successes of the Prussians in 1866 must be ascribed. As regards strategy, if the Archduke Albrecht had been in Bohemia instead of Italy the result might have been different. Poor Benedek, forced on the Government by popular clamour, himself pleaded to the Emperor that he was no strategist. As to the Archduke's strategical skill a notable proof was given before he started to take command of the army of Italy. Previous to his departure "he had personally anticipated the strategy of the Italians, . . . and the battle of Custozza was designed almost exactly as it was carried out."

Austria may by this time be said to be tolerably well armed; while as to numerical strength she is well able to hold her own. Her armed force consists of a regular army, including navy, peace strength 250,000, war strength 800,000; of border troops 53,000, of Landwehr 200,000, besides the Landsturm not yet organized; total, 1,053,000. Russia could bring under the old organization 1,467,000 men into the field, and the late decrees have, we believe, largely increased her forces. The vast extent of Russia weakens the military strength of the empire, but strenuous endeavours are being made to construct strategical railways. Every day, therefore, the available strength of the Czar is increasing. Besides railways, much attention has been bestowed on fortifications, and the Polish quadrilateral seems to be a formidable affair. Great pains are now taken with the training of the Russian soldier, it being now sought to call out the individuality and develop the intelligence of the soldier. In Russia, also, the practice of improvised and extensive field manoeuvres, or, as they may be more fitly termed, "rehearsed campaigns," is followed most assiduously. The marching of the Russian troops is said to be something admirable:—"Infantry regiments think nothing of marching eight or ten English miles, going through the manoeuvres of a field day that lasts three or four hours, and then marching back to their quarters again."

The chapters on the French and Prussian armies are interesting; but do not call for notice here, considering that their excellence and deficiencies have been so lately practically

illustrated. Those on our reserve forces are instructive. Capt. Brackenbury points out that in case of invasion many of the volunteers would be prevented by other employment, such as work in a Government establishment, the Post-Office, Telegraph, &c., from joining their corps. He looks on the militia as the back-bone of the army, and justly considers that there should be a steady current from the militia into the line, and from the line into the militia, instead of the present competition in the matter of recruits. Himself an artillery officer, and therefore a competent judge, he urges strongly that all field artillery should belong to the regular army, artillerymen of the reserve forces being kept for the no less important but more simple, and, further, more easily-practised duties, of manning garrison guns.

The chapter on Col. Hamley's 'Operations of War' is a valuable contribution to military literature; but the subject is too vast to be touched on here, and we must therefore refer the reader to the pages of Capt. Brackenbury's book itself. The whole work, and this particular chapter especially, is well worthy of attention. Pregnant with matter, extremely suggestive, and simply and pleasantly written, the book at the head of this review cannot fail to attract all studious officers who may be induced to glance at it.

*The Life and Letters of William Urwick, D.D., of Dublin.* Edited by his Son. (Hodder & Stoughton.)

In the November of 1865 the admirers of the late Dr. Urwick, of the York Street Chapel, Dublin, assembled in great numbers at that place of worship to present to him a congratulatory address on the completion of his fiftieth year of ministerial labour, together with a cheque for 2,000*l.*, subscribed by the reverend gentleman's adherents in several districts of the United Kingdom. Dr. Urwick received the address with effusion, and did not decline the money. The affectionate assurances of his eulogistic friends roused grateful emotions in his breast, and he spoke of the cheque in terms of approval that had perhaps never before been employed to sanctify a commercial slip of paper: "Unsought and uncoveted by me," the divine remarked, "I value it the more for its pure spontaneousness. You will not judge that I disparage it if I call it 'fruit that will abound to your account,' and an 'odour of a sweet smell, a sacrifice well-pleasing and acceptable to God.'" The irreverent may perhaps think that the cheque was much more likely to abound to the recipient's banking account than to the spiritual balance-sheet of the donors, and that it was less obviously calculated to please the Almighty than the worthy man whom it rendered comfortable in his circumstances for the remainder of his days. But religious sects may be permitted to enjoy their peculiar modes of speech without molestation; and we doubt not that the doctor's figurative language was acceptable to his benefactors. Even in these days, when every man, from princes to policemen, sooner or later receives a testimonial, persons of Dr. Urwick's not very exalted station seldom receive so noble a gift as two thousand pounds without having done much to deserve the sympathy and good opinion of their acquaintances; and we are quite

willing to regard the magnitude of the benefaction as evidence that the "odour of a sweet smell" was not misdirected. In justice to our readers, however, we must state that in coming to this charitable conclusion we have received only very slight assistance from the doctor's biographer, whose performance belongs to the numerous class of biographies that tell scarcely anything of the persons whom they are supposed to commemorate. The volume is made up of a great deal of "letters" and strangely little of "life." It announces the deeply-interesting fact that Dr. Urwick's mother was the great-granddaughter of a daughter of "Rowland Nevitt, M.A., of St. Alban's Hall, Oxford, ejected minister of Oswestry in 1662," and is significantly silent about the social condition and story of the Doctor's father. We infer, however, from certain statements of the memoir that Rowland Nevitt's great great-granddaughter's husband was a bourgeois of Shrewsbury, who, dying at a rather early period of life, left his clerically-descended widow and her little boy with no liberal provision. After William Urwick had received his preliminary training at a private school kept by a Baptist minister, "in the year 1808, the Providence of God brought him from the boarding-school at Worcester to a situation in the town of Birmingham." When he had held this position for a few years, Providence, operating through the Rev. John Angell James, removed the young man from Birmingham to London, and placed him as a student in the Hoxton College for the education of Independent ministers, where he found the life less spiritual than he had hoped it would be, and was compelled to think with his patron, Mr. James, that "while a hothouse for the mind" an academy was "often an icehouse for the heart." During his residence at this suburban seminary, "brother Townley" recommended him to persevere in "giving away a few tracts every day, as a means of doing one's own soul good." Hitherto we have always supposed that tract-distributors aimed solely at the spiritual regeneration or edification of the persons solicited to accept their tracts, but it appears that we were mistaken, and that the sower of seed, in the form of pious pamphlets, works for himself quite as much as for the world's sake. Having completed the usual course at Hoxton, and received ordination, young Urwick was called to Sligo, whence, after eleven years' labour, he emigrated to Dublin, the scene of his principal exertions for "Ireland's evangelization" and of his death. Though by no means a learned, he was a very useful and benevolent man. Twenty years before Father Mathew made his crusade against drunkenness, the minister of the York Street Chapel published his essay on 'The Evils, Occasions and Cure of Intemperance,' and originated an association for putting down the habits of inebriety prevalent in the Irish capital; and whilst distinguishing himself as an earnest and courteous opponent of the Roman Catholic Church, he was always ready to assist the poor of all denominations to the utmost of his small pecuniary means. In his old age he grew egotistical, and rendered himself ridiculous by composing doggerel verses on religious and other subjects, to which his son is so imprudent as to call attention in the present memoir. Of the merit of these rhyming performances it is enough to say that their quality is fairly shown in the following lines:—



Good Albert Blest: a blessing was he  
To not a few in all that country  
By other means than giving money.  
He lived in Sligo, and to me  
A friend and right-hand man was he:  
As minister and deacon, we  
Connected were in Church relation  
With the same Christian congregation,  
He nearly from its first foundation.

Why the author of the present volume, instead of withholding from public observation these literary absurdities, has given them eulogistic prominence in the memoir, is a question that he will probably be called to answer by those who committed to him a task which he has performed in a most unsatisfactory manner.

*Shifts and Expedients of Camp Life, Travel and Exploration.* By W. B. Lord, R.A., and T. Baines, F.R.G.S. (Cox.)

THE Royal Artillery and the Royal Geographical Society have combined their forces in the production of a most exhaustive volume. More than 800 pages are filled with hints and directions on every conceivable subject, and the reader who has mastered all the book feels himself fit to encounter any savage tribes or animals, to throw a bridge over the widest rivers, to scale precipices, stem mountain torrents, defy poison or hunger, and make a way through the wilderness. Thanks to Messrs. Lord and Baines, the future explorer will be armed at all points. He is told in the first chapter what is his proper outfit. He has then a dissertation on boats, which will not only help him in the choice of any that he means to take, but will give him a ready means of stopping leaks, of constructing rafts, of saving himself from dangers of shipwreck. Further on he is shown how to build himself a hut, how to construct temporary bridges, how to make use of timber; he has details about sledges, boats, waggons, harness, mules and cattle, camels and other beasts of burden: cookery, hunting, medicine, sketching, taking observations, collecting objects of natural history, are all discussed in turn, and each with the same fullness. If indeed there was a chance of everything mentioned here being brought into requisition, the infinite variety would make the boldest despair. An amount of preparation represented by 800 pages must interfere with the pleasure of a journey. Such preliminary inquiry into the best gun, knife and boots, such ransacking of shops for clothing and other necessities, such purchase of stores, might not only exhaust the strength of the traveller, but his exchequer. Fortunately, however, Messrs. Lord and Baines do not confine themselves to every-day experience. They deal with far more remote contingencies, and they include in their survey regions as widely apart as the Tropics and the Arctic Seas, for both of which a man need hardly prepare himself in the course of one expedition.

It seems a rather singular commentary on the elaborate outfit described in this book to read that, according to an Australian explorer, no one can become a successful traveller till he reduces his equipment to a clasp-knife and a quart pot. Our authors certainly proceed upon the opposite principle, and would argue, no doubt, that simplicity may be overdone. However, they do not fall into the error of excessive complication, and while they desire that everything necessary should be provided and

should be of the best quality, they are opposed to many of those artful contrivances which combine so much in a small compass. Thus we are told, "it is, no doubt, vastly ingenious to make a pepper-dredge fit into a tea-canister, which belongs in (*sic*) the tea-pot, which in turn should go into the saucepan,—only unfortunately the class of persons to whom utensils of this kind are usually entrusted in wild countries are slow to appreciate mechanical puzzles, and usually throw the whole lot into the first bag they can get, when the spout of the tea-pot gets knocked off, and the pepper becomes hopelessly amalgamated with the tea, to the decided detriment of both." In fact, the moral of this work, if rightly studied, is, that while the explorer of new countries must provide himself with a variety of things, he must try to get the full value out of them; he must neither go to work with reckless extravagance, nor with ill-judging economy; and as he must aim in the first place at efficiency, he must sacrifice to that many other secondary objects. Each thing must have its definite purpose, but the traveller should always be on the look-out to make one thing do the work of two. We may illustrate this rule by the instance given of the man who was exploring a branch of an Australian river, and wanted to add some fish to his scanty dinner. He took from his hat a stout sewing-needle, softened it in the fire, and bent it into a hook, which he baited with grasshoppers; then having caught as much fish as he wanted, he again straightened the needle, tempered it and restored it to his hat to be used when required for its proper purpose. There are many other stories in the book of equally clever expedients. Sir E. Belcher's device of making a ship forge a-head in a calm is extremely happy. "He constructed," we are told, "a couple of bolts, with stout umbrella framework covered with canvas at their heads, and their butts so thickened as to fit loosely into the bow-guns. A line was attached to each butt, and one was given in charge of the port and the other to the starboard-watch; the first was fired to a good distance ahead, and as soon as the line was hauled upon the frame expanded and opposed its full resistance, so that, as it could not be drawn backwards through the water, the vessel must begin to move. Before this was hauled in the next was fired; the ship would increase her rate of progress, and the impetus being once acquired she would hold her way." Another maritime dodge was practised by an unarmed merchantman when pursued by a pirate-galley. Two men stood at the gangway with a cask of powder, and when the long low galley came alongside, they dropped the cask into her, while the cook, running out at the same moment, threw a shovelful of hot coals upon it. Before the smoke had cleared away the merchantman had moved ahead, and the pirates were left struggling in the water. The plan of converting empty soda-water bottles or ink-jars into grenades by filling them with a mixture of buck-shot and strong sporting powder, stopping them with bits of notched wood fastened down by wire, and boring a hole into which a few inches of quickmatch are inserted, is said to have great efficacy, especially on a pack of wolves. The fuse is lighted, and the bottle is flung into the midst of the enemy, exploding in full flight or on the ground, and causing no small confusion.

These warlike contrivances may possibly seem limited in their application, as it is not every traveller who is exposed to the attacks of pirates and wolves, but we have cited them for the sake of their ingenuity. Much of the information contained in the book is more generally practical. The hint about making a damp gun go off by hammering a small peg of dry soft wood into the nipple, and then putting on a new cap, might be useful to native sportsmen. On the question of food, too, our authors have collected some interesting materials. Those who are out of the reach of all ordinary appliances for cooking may like to hear how the Tartars cook beefsteaks by putting them under their saddles before starting on a journey, or how the gipsies roll up a fowl, feathers and all, in a ball of clay and make it red hot in the fire. We hear how an elephant's foot is cooked in a hole in the ground which has first been thoroughly heated, and is then covered all night with hot ashes, embers and earth, with a roaring fire above all. The hump of the rhinoceros is treated in the same manner; while the skin of the hippopotamus, as our authors learn from Sir S. W. Baker, is like the green fat of the turtle in appearance, but is far superior. It is well that there should be some consolations in wild travel besides an unlimited amount of adventure. Anyhow, Messrs. Lord and Baines have done their best to prepare the future explorer for all that may come in his way; and their miscellaneous assortment of suggestions, descriptions and experiences contains something to suit the taste of the most various classes of readers.

*The Dialogues of Plato.* Translated, with Analyses and Introductions, by B. Jowett, M.A. 4 vols. (Clarendon Press.)

[Second Notice.]

HAVING in our former notice given some account of the manner in which Prof. Jowett has accomplished the translation of the voluminous works of Plato, we turn now to the consideration of the Analyses and Introductions prefixed to the several dialogues. We have already observed that it is not Prof. Jowett's object to write a consecutive history of Platonic philosophy, to determine its fundamental principles, or to distinguish it from preceding and succeeding systems. The Introductions, therefore, consist, in general, of a careful analysis of the particular dialogue, followed by remarks upon the characters introduced, the manner in which the discussion is conducted, and the results to which it leads. Many valuable remarks are however interspersed which will be of the greatest assistance to the student who is anxious to obtain, so far as it is possible, a distinct idea of the teaching of Plato.

The reader will be curious to know how Prof. Jowett deals with the Platonic Canon. His views upon this difficult point are to be found in the appendix to Vol. IV. pp. 483-488. The criteria of genuineness which he adopts are as follows: "(1) That is most certainly Plato's which Aristotle attributes to him by name, which (2) is of considerable length, of (3) great excellence, and also (4) in harmony with the general spirit of the Platonic writings." Starting from these principles he arrives at the conclusion that "nine-tenths of all the writings which have been ascribed to Plato are undoubtedly genuine. There is another

portion of them, including the Epistles, the Epimonis, the dialogues rejected by the ancients themselves, namely, the Axiochus, De Justo, De Virtute, Demodocus, Sisyphus, Eryxias, which on grounds both of internal and external evidence, we are able with equal certainty to reject. But there still remains a small portion of which we are unable to affirm either that they are genuine or spurious." To this small portion belong, according to Prof. Jowett, (with the 'Cleitonphon,' the 'Greater Hippias,' the 'Theages,' the 'Second Alcibiades,' and one or two others), the 'Lesser Hippias,' the 'First Alcibiades,' and the 'Menexenus.'

"These three dialogues which we have offered in the appendix to the criticism of the reader may possibly be spurious;—that is an alternative which must be frankly admitted. Nor can we maintain of some other dialogues, such as the Parmenides, and the Sophist, and Politicus, that no considerable objections can be urged against them, though overbalanced by the weight (chiefly) of internal evidence in their favour. On the other hand, we do not exclude the possibility that the Greater Hippias and the Cleitonphon may be genuine. The nature and object of these semi-Platonic writings require more careful study and more comparison of them with one another, and with forged writings in general, than they have yet received, before we can finally decide on their character. We do not consider them all as genuine until they can be proved to be spurious, as is often maintained, and still more often implied in this and similar discussions; but should say of some of them that they are neither proven nor unproven until further evidence about them can be adduced. And we are as confident that the epistles are spurious as that the Republic, the Ninnæus, and the Laws are genuine."

It is amusing to compare this confident condemnation of the Epistles with Mr. Grote's eager defence of them. Dr. Thompson, we think, has not expressed a definite opinion upon the subject, merely remarking that "however the question of authorship is decided, the authority of the seventh epistle, of which the eighth is properly a part, has never been impugned by any competent scholar." Of the writings which he holds to be spurious Prof. Jowett prints only the three dialogues mentioned above as appearing in the appendix.

On the more important and perhaps more difficult question of the arrangement of the dialogues, he has nowhere explained his views at length. He has, however, placed the so-called Socratic Dialogues first, and the Laws last; we are therefore tempted to inquire what rule he has followed in determining the order of the dialogues. In some cases, of course, there is no internal evidence of the date of composition. "There are no means," we read in the Introduction to the 'Symposium,' "of determining the relative order of the Phædo, Symposium, Phædrus. The order which has been adopted in this translation rests on no other principle than the desire to bring together in a series the memorials of the life of Socrates." This statement seems to imply that in other cases, where there is internal evidence to determine the date, Prof. Jowett places the dialogues in the supposed order of their composition. If so, how is it that while the 'Phædrus' is placed before the 'Republic,' the 'Gorgias' is placed after that dialogue? We should like to know whether Prof. Jowett has anything to urge against the arguments by which Dr. Thompson proves, as we think, that the 'Phædrus' was written after

the 'Gorgias,' and is explanatory of it. The connexion between these dialogues appears to have escaped him. Indeed, the oversight has in one place betrayed him into an erroneous translation. At p. 260 of the 'Phædrus,' Socrates says—

"Yes, I admit that, if the arguments which she has yet in store bear witness that she is an art at all. But I seem to hear them arraying themselves on the opposite side, declaring that she speaks not true, and that rhetoric is not an art, but only a dilettante amusement. Lo! a Spartan appears, and says that there never is, and never will be a real art of speaking which is unconnected with the truth."

The words translated "a dilettante amusement" are *ἀρεχνος τριβή*. Of themselves, they might perhaps bear the meaning attributed to them, though it would be hard to justify the use of *τριβή* in the sense of *διατριβή*. Dr. Thompson, however, has pointed out that the passage before us alludes to the attack upon rhetoric in the 'Gorgias,' 463 B, 465 A, 501 A. The last of these passages contains, together with an equivalent for the phrase *ἀρεχνος τριβή*, a tolerably distinct definition of the sense in which it is used: 'Ἡ δ' ἑτέρα τῆς ἡδονῆς, πρὸς ἣν ἡ θεραπεία αὐτῇ ἐστὶν ἀπασα, κομιδὴ ἀρέχων ἐπ' αὐτὴν ἐρχεται, οὐτε τι τὴν φύσιν σκεψαμένη τῆς ἡδονῆς οὐτε τὴν αἰτίαν, ἀλόγως τε παντάπασιν, ὥς ἔπος εἰπεῖν, οὐδὲν διαριθμησάμενη, τριβὴ καὶ ἐμπειρία, μνήμην μόνον σωζομένη τοῦ εἰωθότος γίνεσθαι, ὃ δὴ καὶ πορίζεται τὰς ἡδονάς. This shows (if it were not sufficiently clear from 'Phædr.' 270 B) that *τριβή* means, not "an amusement," but an unscientific, unreasoning empiricism, which remembers the results of processes and repeats them without apprehending their rationale. It is identical with *ἐμπειρία*, as defined by Aristotle at the beginning of the First Book of the 'Metaphysics.' Hence *ἀρεχνος* should be translated "inartistic" or "unscientific," rather than "dilettante"; *τριβή*, "empirical process" rather than "amusement." Conversely, the passage in the 'Phædrus' should have saved Prof. Jowett from adopting, in the 'Gorgias,' the old reading *ἀρεχῶς* ("simply," "quite"), as by translating "and simply looks to that" he seems to do, instead of *ἀρέχων* ("inartistically").

It may be, of course, that in arranging the dialogues in this order, Prof. Jowett has consulted only the convenience of the printer and the bookbinder. If so, we should have liked a more definite expression of opinion than is to be found at p. 3 of the Introduction to the Republic. For our own part, we are disposed to accept the conjecture of Dr. Thompson that the 'Gorgias' was written between B.C. 395 and B.C. 389. The 'Symposium,' which, by Prof. Jowett's own admission (Introduction to the 'Symposium,' Vol. I. p. 487), is "closely connected with the 'Phædrus' both in style and matter," was written not earlier than 384. Hence, we should assign the 'Phædrus' to the period immediately after Plato began to teach in the Academy in 386. The 'Republic,' though probably begun about the same time as the 'Phædrus,' is thought by Stallbaum not to have been published before 382, and we should ourselves have been inclined to allow even a longer interval for the development of the ideal theory as it is presented in the larger work. These conjectures may perhaps seem mere trifling: they are, however, of importance, inasmuch as they throw some faint light upon

the difficult subject of the growth of the Platonic system. We therefore wish that Prof. Jowett had been more careful to give us the results of his inquiries, even if it did not come within the scope of his work to state the arguments by which they were justified.

The Analyses and Introductions prefixed to the several dialogues are singularly lucid and judicious, and in consequence highly interesting. The Analyses enable the student to seize the points of the argument, and thus save him from the perplexity in which the Socratic Elenchus too often leaves not only the contemporary sophist but also the modern reader. At the same time, they give the author an opportunity of illustrating each dialogue both from others of the Platonic writings and from the literature, the history, and the institutions of our own times. A liking for modern parallels and allusions is indeed a marked peculiarity of Prof. Jowett's style. In some cases we think that it has been carried to excess: for example, we object to the use of the conversational or rather slang phrase "a bad lot,"—"Such violent separations only take place when the family are 'a bad lot'" (Vol. IV. p. 148); to the introduction of the abbreviation not generally employed except on notice-boards—"Some confusion occurs in the passage, in which Plato speaks of the Republic, occasioned by his reference to a third state, which he proposes (*D.V.*) hereafter to expound" (Vol. IV. p. 20); and to such allusions as "Come, then, and I will tell you a tale not taken from 'The Pilgrim's Progress,' and yet a story of a valiant man" (Vol. II. p. 125). This affectation has even been permitted to disfigure the translation: thus, in the 'Republic' (p. 562 E), the simple words, "Παντάπασιν, ἡ δ' ὅς, διελήλυθας βίον ἰσονομοῦ τινος ἀνδρός. Οἶμαι δὲ γε, ἦν δ' ἐγώ, καὶ παντοδαπὸν τε καὶ πλείστων ἡθῶν μεστόν," are translated—

"Yes, he said, there is liberty, equality, and fraternity enough in him.

"Yes, I said; he may be described as

'A man so various that he seems to be  
Not one, but all mankind's epitome.'"

We cannot see that in any of these instances the modern turn has added to the effect of the sentence. The incongruity may perhaps draw a laugh from the reader, but laughter excited by puerilities such as these is a doubtful compliment to a translator and expositor of Plato. Modern illustrations of a more valuable sort abound also in the miscellaneous remarks which usually succeed the analysis of the dialogue. These remarks are naturally of very various character. In some cases they consist merely of a sketch of the *dialogi personæ* as depicted by Plato. In others the more difficult points raised in the course of the argument, and sometimes particular passages of unusual obscurity, are discussed and explained. It is manifestly impossible within the limits of a review to give any satisfactory account of the contents of these valuable commentaries. We must therefore content ourselves with citing one or two specimen paragraphs, which we are sure will excite the curiosity and the interest of our readers. The following extract from the Introduction to the 'Timæus' (Vol. II. p. 505) contains the key to Greek philosophy:—

"The great source of error and also the beginning of truth to them" (the Greek philosophers)



"was reasoning from analogy. Analogy in modern times only points the way, and is immediately verified by experiment. The dreams and visions which pass through the philosopher's mind of resemblance between different classes of substances, or between the animal and vegetable world, are put into the refiner's fire, and the dross and other elements which adhere to them are purged away. But the contemporary of Plato and Socrates was incapable of resisting the power of any analogy which occurred to him, and was drawn into any consequences which seemed to follow. He had no methods of difference or of concomitant variations by the use of which he could distinguish the accidental from the essential. He could not isolate phenomena, and he was helpless against the influence of any word which had an equivocal or double sense. Yet, without this crude use of analogy, the ancient physical philosopher would have stood still; he could not have made even 'one guess among many' without comparison. The course of natural phenomena would have passed unheeded before his eyes, like fair sights or musical sounds before the eyes and ears of an animal. Even the fetishism of the savage is the beginning of reasoning; the assumption of the most fanciful of causes indicates a higher mental state than the absence of all inquiry about them."

This appears to us an excellent statement of a truth which should ever be present in the mind of the student of Greek philosophy. It seems curious that Plato, who at the end of the sixth book of the 'Republic' has described concisely but clearly the process to be adopted in scientific investigation (professing, however, to be speaking solely of ideal reasoning), should, notwithstanding, have failed to form a right estimate of the worth of analogy. But it must be remembered that Bacon himself, although he had before him innumerable examples of the true method, although he had studied treatises upon the true method, and although he was the declared apostle of it, nevertheless remained to the last the slave of the old delusion. That the Greeks were "helpless against the influence of any word which had an equivocal or double sense," was no doubt due in great part to the fact that they knew no language besides their own.

In the Introduction to the 'Republic' (Vol. II. p. 157) we find a remark which ought, we think, to have been justified by a fuller investigation:—

"He (Plato) also seeks to find the ultimate ground of mathematical ideas in the idea of good; though in his conception of the relation of ideas to number, he falls very far short of the definiteness attributed to him by Aristotle."

If the dialogues are to be regarded as a complete system of Platonic philosophy this is no doubt true. But are we sure that the dialogues are to be so regarded? Is it not possible that Aristotle is a more trustworthy authority than Plato's own writings, which often do not pretend to answer the questions raised in them, and which are always at once conversational and dramatic, as though their author wished to avoid expressing a distinct opinion? By the help of Aristotle and of tradition we are enabled to point to certain dogmas contained in them, as essentially Platonic; but it may be doubted whether without this extraneous assistance we could distinguish the cardinal propositions of the system from the occasional speculations which the author puts forward, but does not insist upon, whether we could even distinguish the teaching of Plato from the teaching of Socrates. May we not then accept the testimony of Aristotle as of at least co-ordinate authority? Prof. Jowett appears to have bestowed especial

pains upon the Introduction to the Republic. Our space will not allow us to do more than refer briefly to one or two of the more important topics. In reply to the often-asked question "Is the definition of justice, which is the professed aim, or the construction of the state, the principal argument of the work?" he maintains that "the two blend in one, and are two faces of the same truth; for justice is the order of the state, and the state is the visible embodiment of justice under the conditions of human society." The remarks upon the *dialogi personæ* (Vol. II. p. 5) are admirable, and should be carefully considered by all who wish to appreciate the dramatic excellence of this famous treatise. It should be observed that the allegory of the ship in Book VI., which Mr. Grote and most of the editors misunderstand, confounding the *κυβερνήτης* with the *ναύκληρος*, is correctly paraphrased by Prof. Jowett. He offers an explanation of the "number of the state" in Book VIII., but does not guarantee the accuracy of his solution. At p. 136 will be found some valuable remarks upon "the Janus-like character of the Republic, which presents two faces—one, an Hellenic state, the other, a kingdom of philosophers," and upon what Morgenstern has called the paradoxes of the 'Republic.'

In conclusion, we beg leave to congratulate Prof. Jowett upon the completion of his arduous undertaking. We have much pleasure in recommending the book to the attention of our classical readers, as we are sure that they will derive from it both pleasure and profit.

#### NOVELS OF THE WEEK.

*Anteros*. By the Author of 'Guy Livingstone.' 3 vols. (Chapman & Hall.)

*Blanche Seymour*. 3 vols. (Tinsley Brothers.)  
*Her Lord and Master*. By Florence Marryat. 3 vols. (Bentley.)

"He's the right sort, I can tell you, Frank; as hard as nails and as tough as pin-wire; with an eye like a game-cock's; and he rides the right sort of cattle, too." Such is the condensed description of a hero, which is expanded elsewhere into the pure Livingstonean ideal. Features too marked even to have been handsome—eyes very keen and bright—mouth almost entirely hidden under a huge grey moustache trailing almost to the shoulder-blades, erect carriage, gaunt outline, not much above middle height. The last peculiarity we were glad to note, as long experience has led us to believe that the physical stature of our author's favourites keeps exact proportion to their moral turpitude. Alan Wyvern, his most blameless paladin, we believe, was comparatively small; and Lord Atherstone, though endowed with the strange temper and domineering pride which he holds to be the necessary complements of heroism, is honourably free from those baser passions which require Titanic stature to render them respectable. He is of course a mighty hunter, and a *sabreur* of mediæval energy; he has been unhappy—*cela va sans dire*—in his early domestic relations, and equally of course retains in age the impetuous ardour which makes him an apt victim "to the slender fingers that reel off so deftly the thread that sooner or later binds most of our fellows." Would that increasing years had brought repentance to the novelist who sees in a figure so respectable only a target for

treason and disgrace! All those graces of style with which we are familiar,—the tags from Homer, the *chansons* from the French, the diabolic familiarity with Holy Writ,—the regardlessness of expense with which "barons" and "*châtelaines*," their mansions and equipages, are set before us, serve only to garnish a feast of Dead Sea fruit, which has long since palled upon the appetite. A commonplace story of adultery, in which the trustful old Cavalier, who has contracted a late marriage with an impecunious beauty, is betrayed by the veriest fribble that even 'Guy Livingstone' ever depicted, is surely a poor groundwork for so much magnificence. It is time to take some higher ground, for art's sake, if not for decency, than the tedious details of one form of profligacy, which in spite of its enforced publicity, is not yet the besetting evil of our land. But a graver objection may be brought against the present tale. Some incidents attending the catastrophe lead us to guess the origin of the author's inspiration. We would fain hope they have quite misled us; for to make literary capital out of a recent scandal is an offence against good taste and morals infinitely less venial than that of the vulgar photographers in the Strand. As a counterpoise to these demerits, real or supposed, we willingly acknowledge that the central figure of Lord Atherstone wins our admiration throughout. Our entire sympathy with his thorough-bred nobility, in spite of the little mannerisms which are inveterate in the Livingstonean style, goes far to redeem a book that has no other saving merit.

If, as we incline to believe, 'Blanche Seymour' is a first essay, there is good hope that the next work by the same pen may be a great improvement on the present one. The author is possessed of considerable fluency of style, and is not incapable of rising to the conception of an exalted character. But there is much crudity and inexperience, as well as occasional want of taste, which time and patience will go far to correct, discernible in nearly every page of the work before us. We are not long left in doubt as to the political and polemical bias with which life is regarded by our author. Catholicism, ritual, "S. Augustine," the Prayer-Book, clergymen with beards on their chins, and more frequent in their allusions to the Devil than to God, indicate the kind of Churchmanship which is held up for our admiration; while approving references to Progress and a warm allegiance to Mr. Gladstone as its prophet, supply us with the means of estimating a corresponding political enthusiasm. It follows almost inevitably that views of an opposite complexion are attributed to the imbecile villains for whom our contempt is solicited. Evangelicals, we learn, are in the habit of ill-treating their governesses, of spoiling their digestions with heavy tea at the Anglican hour of dinner, and of speaking a strange jargon compounded of the Bible and the *Record*. Tory gentlemen never cease to swear at "counter-jumpers"; Tory ladies have coarse hair and dress themselves in yellow. How far the author is entitled to speak from knowledge of the manners of polite society the following conversation between two of her pet young ladies may enable us to conjecture:—

"'Oh!' said Lady Glennorth, (speaking of an unfortunate Conservative,) 'I shudder when I think of dinner in her company. I always say

one, two, three, and away, before I go into the dining-room. *Elle fait du bruit affreux en mangeant*, and will consume quantities of meat so underdone that even a man would look twice at it.—'How horrible!' exclaimed Mabel and Edythe, (the latter name, we presume, is Anglican for Edith,) rolling the r's in the adjective to a high pitch, and vying with each other in the hideousness of the grimaces they made.—'She eats onions, too, if she can get them!' said Lady Glenorth, as if human depravity could go no further."

Such is a specimen of the unvarnished grossness which does duty throughout the book for argument and wit. Another defect which strikes us forcibly is the exuberance of commonplace quotation. All modern literature from Tennyson to Artemus Ward is laid under contribution for tags and catchwords. Some legislative enactment should protect the public from the reiteration of expressions like "glamour," "dreeing one's doom," "holy horror," "bootless bene," and "putting it to the touch, to win or lose it all." The last quotation has been conspicuous in at least three novels during the last three weeks. When our author goes further afield, she fails in accuracy. We have read and admired Herbert's dictum—

Who sweeps a room as for thy laws  
Makes that and th' action fine;

but we are convinced he never made 'floor' rhyme with 'law,' or 'clean' with 'divine.' We dwell thus on faults of style because the general scope and purpose of the book offer less material for criticism. The plot, if plot it can be called, turns on the constancy of a young lady possessed of every physical and mental grace, to a young gentleman endowed only with physical charms, who though in love as far as his nature will permit with his pretty cousin, engages himself without the slightest shame or hesitation to two heiresses in succession, the last of whom he marries, while poor Blanche is saved from dying of a broken heart by opportunely fracturing her skull. A species of counterplot is concerned with the equally creditable constancy of a man of sense and honour to a peevish girl, who is bent on refusing him from the experience she has had at home of male tyranny in domestic life. The moral of these two romances and of a group of minor matrimonial histories, which make up the system of which they are the leading planets, seems to be the justice of woman's claim to be the equal or superior of man. We doubt if our author has much served the cause she advocates. Of these superior beings all are vulgar, some hysterical, one, as we have noticed, greedy; one fair champion of female independence hides away in an apple-chamber from the lover she dares not refuse, another nearly dies of brain-fever on the death of a favourite dog. The whole sisterhood, with the exception of poor Blanche, succumbs to the yoke of matrimony. The men are certainly astoundingly selfish and silly. But in this case of two evils, we prefer the greater.

The title of Miss Florence Marryat's book contains a *double entendre*, as its author would probably say. She treats of the gradual growth of wifely duty and affection to an earthly head on the part of one of the female characters described, and the development of a deeper submission to a Higher Power on that of another, who shares with the first the most prominent position in the book. In both cases the result attained is hastened by the pressure of external circum-

stances,—suffering leads to self-abnegation and eventual happiness. The proud beauty who has married in a moment of pique the plebeian husband whom she learns to respect and adore, is brought to her bettersenses by his absence in consequence of her unkindness, and by the tender influence of maternity. The single-hearted maiden, who has wasted on the same object her silent and unrequited passion, learns from the failure of her own hopes to devote herself unselfishly to realize the happiness of others, and in a spirit of self-sacrifice, which becomes easier after many struggles, secures the re-union of her unconscious hero and his repentant bride. Many readers, we think, will be so far interested in the nature of the plot, and pleased with the sympathetic touch which delineates the upward progress of both these very natural characters, as not to feel the want of literary skill, which mars to a great extent a work so distinguished for pure and estimable sentiment. Yet several blots of this kind may be noticed. In the first place, Lady Ethel, though very feminine in her impetuous weakness and frivolity, and very womanly, too, in the strong background of her nature, is socially far too suggestive of the stage aristocrat. Ladies of blue blood in England, whatever may be their private sentiments, do not openly boast and swagger about their patrician origin, and, in fact, are very ready to condone a doubtful pedigree in the face of other and more important considerations. In real life, we have not the slightest doubt that the handsome and well-educated Englishman of an inferior grade, with a fortune at his back as ample as that of Col. Bainbridge, would have distanced at once the competition of a French adventurer, however highly descended. An anachronism as great, and more remarkable, is the confession of Lady Ethel, that she has always lived in town, and hates, like a fine lady of Queen Anne's time, the "odious, odious trees." Nor is the grammar of this strange specimen of a noblewoman, or of her distinguished parent, a whit more pure than that of her Birmingham connexions. "'Were you agreeable to the proceeding,'" says the Earl, "there would be nothing extraordinary in your marrying a man like Col. Bainbridge. He is a gentleman, and the king cannot be more." Lady Ethel stared at her father with unmitigated surprise"—not at the grammar, but the truism. Our own surprise is frequently stirred by our author's nomenclature, than which nothing is more important to the verisimilitude of a story. Poor Scotland, always doomed to suffer the penalty of fashion, is resorted to by the rich manufacturers of Birmingham, no doubt; but we never heard of their importing the names of places, among other wares, to that country. Yet the monstrous combination of three languages in Horse-ap-Cleugh, one of the seats of this fraternity, must certainly be Brummagem Gaelic. But we will not dwell on verbal criticism. The book is a religious, and not a specially weak one; and though we think, for our own private part, that charming Maggie Henderson rather diminished than enhanced the value of her sacrifice by retiring from the "world" and assuming an ostentatious dress and designation, we accept with all gratitude her story, and trust that in a selfish, disobedient age there are still many like her to be found.

#### OUR LIBRARY TABLE.

*Who is Responsible for the War?* By Scrutator. (Rivingtons.)

"SCRUTATOR" has already attracted attention by a controversy which he carried on with Prof. Max Müller in the *Times* last autumn, on the question of the possibility of peace. He reprints his letters to the *Times* as an appendix to the present book, which is devoted, as its title indicates, to a discussion of the immediate causes of the Franco-Prussian war. Scrutator is an able reasoner; he has a keen eye for the strong points of his own case and the weak points of his opponents' case; and his book deserves the attention even of those who are most opposed to the side he has adopted.

We have on our table *Transactions of the National Association for the Promotion of Social Science*, Newcastle-upon-Tyne Meeting, 1870, edited by E. Pears, LL.B. (Longmans).—*Noble Thoughts in Noble Language*, edited by H. Southgate (Ward & Lock).—*The Sunday Schools of the Future*, by M. Farningham (Clarke).—*The Athanasian Creed*, with a Preface by A. P. Stanley, D.D. (Macmillan). Among New Editions we have *Constitutional Monarchy in France*, by E. Renan (Trübner).—*The Nile Tributaries of Abyssinia*, by Sir S. W. Baker, M.A. (Macmillan).—*The Woman in White*, by W. Collins (Smith & Elder).—*Centenary Edition of the Waverley Novels*, Vol. XV. *Peveril of the Peak* (Black).—*and The Two Babylons*, by the Rev. A. Hislop (Partridge). Also the following Pamphlets: *A few Remarks on Mr. Cardwell's Army Re-organization Bill*, by an Officer (Stanford).—*A Practical Scheme for the Re-organization of the Armies of England*, by an Officer (Mitchell).—*The Relative Cost of the English, Prussian and Austrian Soldier*, by Capt. J. C. Hoesason (Stanford).—*An Imitation of A. C. Swinburne's Ode on the Proclamation of the French Republic* (Provost).—*'Freedom's Extremity is England's Opportunity'*, an Ode to England, A.D. 1871 (Hardwicke).—*The Franco-German War*, by Sir J. G. Tollemache Sinclair, Bart. M.P. (Trübner).—*Mrs. Britton's Letter touching the Europa Troubles*, by the Author of *A Fairy Tale for the Nineteenth Century* (Longmans).—*Young John Bull's Letter to his Grandmother, 'Mistress Britannia'* (Hamilton & Adams).—*The Public School*, showing how it fared with Johnny after he ran away from Dame Europa's School, by an Old Boy (Stanford).—*The Part taken by the Irish Boy in the Fight at Dame Europa's School* (Simpkin).—*The Fag-End of the Question* (Hardwicke).—*The Dream of King William of Prussia, and What Count Bismarck said concerning it*, by the Shade of Junius (Hardwicke).—*Pious William and Dame Europa's School*, by Clarion (Simpkin).—*The Astral Hebrew Alphabet* (Macintosh).—*Hebrew and Chaldee Vocabulary*, by R. Young (Edinburgh, Young).—Nos. 1 and 2 of the *Penny Statutes for the People* (Kent).—*On some Advantages of Animal Vaccination for the Prevention of Small-Pox*, by A. Vintras, M.D. (Churchill).—*Cottage Gardening*, by E. W. Badger (Houlston).—*Essays on the Capabilities and Development of the Alexandra Park and Palace*, by R. Glover and M. A. Morel (Collingridge).—*Memoirs of a Martyr*, by his Chief Mourner, a Satire (Wyman).—*Oration on the Two Hundred and Fiftieth Anniversary of the Landing of the Pilgrim Fathers at Plymouth*, by the Hon. R. C. Winthrop, LL.D. (Boston, Wilson).—*General Havelock*, translated from the Fourth Italian Edition, by Lieut.-Col. B. D. Wardlaw Ramsay (Hatchards).—*Is it so? or, the Logic of the Pope in his Claim to Infallibility* (Hardwicke).—*Woman's Place*, by the Rev. J. W. Burgon, M.A. (Parker).—*Isis der Mensch und die Welt*, von C. Radenhausen, Parts 3, 4 and 5 (Nutt).—*Herrschaft und Priesterthum*, von Dr. F. Struhnek (Nutt).—*Zwingli in Marburg*, von J. Kradolfer (Nutt).—*Segnungen und Gefahren des Deutschen Protestantismus in der Gegenwart*, von A. Werner (Nutt).—*Der Ideale und der Geschichtliche Christus*, von Dr. J. R. Hanne (Nutt).—*Der Kirchenstaat*, von Dr. F. v. Holkendorff (Nutt).—*Ueber Glauben und Wissen*, von



R. U. Lipsius (Nutt),—and *Der Kampf in Frau Europas Schule* (Simpkin).

## BOOKS FOR THE YOUNG.

*Little Rosy's Pictures.* With Coloured Illustrations by Lorenz Frölich. (Seeley, Jackson & Halliday.)  
*Aunt Louisa's Home Companions.* With Coloured Illustrations. (Warne & Co.)

*Tales of the Civil Wars.* By the Rev. H. C. Adams, M.A. With Illustrations. (Routledge & Co.)

*Stories About.* With Illustrations. By Lady Baker. (Macmillan & Co.)

*At the Back of the North Wind.* By George MacDonald. (Strahan & Co.)

THE illustrations which M. Lorenz Frölich has drawn for 'Little Rosy' are charming. The children have an ideal look, and yet they are real little darlings with a touch of heaven still lingering about them; even the little boys when they are represented as being naughty and in mischief seem as though their guardian angel were still near them. Miss Annie, who is the heroine of the pictures, is adorable, and we cannot find in our hearts to join in the censure passed upon her by the author for dressing herself up before the looking-glass, though we admit that as a little Cinderella, who has "tired herself very much with the large broom" in trying to sweep the house to help her mother, who is nursing the sick baby, she is more bewitching still. The letter-press is simple, and will give children some idea of the intention in each picture, which they will be sure to fill out and beautify from their own imaginations.

The 'Home Companions' is a sumptuous book. The illustrations are very spirited and worthy of the drawing-room table, though they are drawn with an eye to the tastes of the small public of the nursery. The illustrations of that time-honoured legend of 'The Cat and the Fiddle' are especially admirable. There is grotesque terror in the spoon, with which the dish is running away; whilst the cat plays on the fiddle with an air of capability which leaves no doubt whatever as to her command over the instrument. We cannot say that we much like the new guise in which 'Hey Diddle Diddle' is presented. The old nursery rhymes are unapproachable alike in their sense and in their nonsense. 'The Hare and the Tortoise' is admirably illustrated, but the fun in the new version is very laboured. 'The Town Mouse and Country Mouse' is given as it stands in the original, and it is as charming and as fresh as ever. Perhaps juvenile critics may be more easily pleased, but we do not like our old stories to be altered. Old and young, however, must join in admiration of the picture.

The 'Tales of the Civil Wars' are interesting. They contain a strong dramatic element, which, although it may not add to the probability, materially aids the spirit of the narrative. The imminent dangers and hair-breadth escapes are worthy of Alexandre Dumas himself. Boys will greatly rejoice in the siege of Clidesford Castle, and in all the firing of guns and single-handed combats, to say nothing of grand *millees* where everybody seems to be in danger of being killed. Grown-up people may find the scenes too long-drawn-out, but for reading aloud to a circle of youngsters these tales will be highly successful.

Lady Baker will, we trust, soon tell us some more "stories about" anything she will be gracious enough to remember! We desire nothing better than to be allowed to join the little group in the pleasant frontpiece, and like insatiable children to beg for "more stories." The whole of the present series are, with two exceptions, charming; but we would earnestly beg that the story about the 'Cruel Negress' may be omitted in any future reprint. It is too horrible to be told to children at all, and grown readers, accustomed to hear of atrocities, cannot read it without turning sick, and wishing they had never heard of it. The other story to which we have taken exception is called 'The Edinburgh Castle': it is just such a narrative of robbery and murder in a lonely house as those

which in the days of our youth possessed a shuddering fascination, and made us tremble for many nights afterwards when bed-time came. The great charm of 'Stories About' is that they have all an air of veracity. The first demand made by juvenile listeners is for a *true* story; indeed, our own experience is that they insist that the fairy tales they ask for shall be quite true, which it is not easy to reconcile with the authentic legends!

'At the Back of the North Wind' is a poet's own book. Whether children will understand the whole of it or not, they will be sure to love it for the sake of the lovely spirit by which it is animated, and for the charming sights and sounds from Fairyland and Dreamland, which come and go like the colours of the sky at sunset. The human portion of the story, the history of Diamond and his father and his mother, and the dear old horse, called Diamond also, are delightful. The episode of Mr. Coleman's ruin, and how Diamond comes to be a cab-horse and is bought by his old coachman, the cabman's life and fortunes, and how Little Diamond learns to drive, and the comfort he is to his father and mother, and the friends he makes of all who know him—all this and much more is told with admirable truth and reality. But the realities are not mere surface likenesses of the things to be seen in the world. There is a meaning and an inner spirit which animates them and gives them a mystery which is "deep almost as life." To Little Diamond the child-seer the North Wind comes under the form of a great and beautiful lady, who carries him out with her at night and lets him go with her over land and sea, and who talks to him of deep and wonderful things hard to understand, and suggestive of wisdom so high that man "cannot attain to it." This portion of the book, dimly picturing "teachings of the spirit," which works within the soul of all who can listen to the inner voice, may seem to some readers dim and misty; they may be inclined to say with Diamond's mother, that he "used to walk in his sleep," or with Jim and Nanny, that he was an "innocent," "not all there," "one of God's babies," to express his unlikeness to other children. But the way in which Diamond brings all he learns in Dreamland into the practice of his outward life, and the obedience of his whole nature to the teachings from within, are very beautiful, and will commend themselves to readers of every degree, however matter-of-fact they may be. The mystery that hangs over his strange intercourse with the North Wind is never violated or explained away, though the veil that conceals the truths contained in the story is sufficiently transparent for those who have the eye to see and the heart to understand. The whole work is woven into a lovely tissue, partly dream, partly vision, and partly a story which will be charming for readers of all classes and all ages. It contains many quaint poems and rhymes full of meaning.

## LIST OF NEW BOOKS.

*Theology.*  
Bennett's Wisdom of the King, or Studies in Ecclesiastes, 5/6 cl.  
Lambert's Canons of the First Four Councils, 8vo. 5/6 cl.  
Plumer's Commentary on Paul's Epistle to the Romans, 14/6 cl.  
Reasons for Returning to the Church of England, 12mo. 5/6 cl.  
Reformation (The) Reformed, by Nomad, 8vo. 3/6 cl.  
Secker's Lectures on the Catechism, 12mo. 2/6 cl.  
Shea's Christian Theology, 8vo. 12mo. 2/6 cl.  
Trower's Familiar Expository Sermons, 8vo. 9/6 cl.  
Wyclif's Select English Works, edited by Arnold, 3 vols. 8vo. 42/6

*Philosophy.*  
Berkeley's (G., Bp. of Cloyne) Works, ed. by Fraser, 4 vols. 58/6  
Law.

Tilsley's Treatise on the Stamp Laws, 3rd edit. 8vo. 18/6 cl.

*Fine Art.*

Keramic Gallery (The), in 6 parts, Part 1, 8vo. 12/6 swd.

Warren's Treatise on Figure-Drawing, 12mo. 1/6 swd.

*Music.*

Bellini's Norma (Boosey's Royal Opera), roy. 8vo. 2/6 swd.

*Poetry.*

Dryden's Works, edited by W. D. Christie, 12mo. 3/6 cl.

Geare's Leparanti Pavola, and Other Poems, 12mo. 3/6 cl.

Grey's (Annar) Kimbolton Castle and Lady Jane Grey, two

Dramatic Sketches, 8vo. 5/6 cl.

Phillipson's Mental Flights, a volume of Verse, 8vo. 7/6 cl.

*History.*

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Transactions of the Obstetrical Society of London, Vol. 12, 15/

*General Literature.*

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Bray's (Mrs. C.) Our Duty to Animals, 8vo. 1/6 cl.

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## OUR PARIS LETTER.

Paris, March 3rd.

At last the final act is closed, the Peace is signed, and a second time France has to work hard, perhaps for half a century, to pay off the cost of Bonaparte government. If absolutism were perfectible—which, fortunately, it is not—the experience of the last six months should have changed its very nature. There is no hope on that side; but there is a fair prospect of the French people waking from their political somnolence, and asserting their manhood.

The entire press of Paris, from the venerable *Gazette de France* to the latest mushroom production of the daily press, as well as the illustrated weekly journals, the *Petit Journal*, and even the *Mercuriale des Halles et Marchés*, suspended publication by agreement at the entrance of the Prussians and Bavarians into Paris. On the morning of the 1st of March we were denuded of all our journals, except the *Officiel* and one or two papers which rather kept the word of promise to the ear and broke it to the sense, by issuing extra evening editions on the last day of February,—some of which arrived, curiously enough, damp from the press, on the following morning!

The Lycées which receive boarders will open their doors on the 15th inst.; the buildings, which had been used as ambulances, were ready a few days since. None but wounded men were admitted to these temporary hospitals; but in order to calm any fears on the subject, the buildings have been all lime-washed and thoroughly ventilated for nearly a month. It will afford a glimpse of the incidental expenses of war to state, that the cost of the cleansing of the Lycée Corneille alone was 30,000 francs, or 1,200l. The Polytechnic School re-opens on the 12th inst.; a great number of the pupils have served in the army, and such was the dearth of officers that these young men have, in some cases, attained high grades. They will have the option of remaining in the army or returning to the school; but it is not likely that many who have become captains, or even lieutenants, will be inclined to return to their studies for one or two years, and compete for the grade of sub-lieutenant as usual; besides, the re-organization of the army will require the aid of all the young men who have

seen any service. The institution of Sainte-Barbe and two of the Lycées are already open,—so the scholastic year has fairly commenced.

M. Got recited the other day, at the Théâtre Cluny, some verses by a young writer and poet, M. Abraham Dreyfus; they were written for, and all but accepted by, the Théâtre Français, when M. Thierry felt a scruple, as director of a theatre receiving a subvention from the Government, to cause the verses to be recited on that stage. As occasional verses they are fair, but M. Dreyfus, like all the young poets, would do well to take the warning of the *Temps* about rhetoric, &c. It is true they may plead the bad example of their elders in extenuation, but this is not enough; they should take it as a warning.

The theatres exhibited considerable activity when the announcement of the occupation caused most, if not all, of them to close their doors. The cause of this movement was compound: in the first place, the unfortunate actors, with the exception of those of the upper ranks, have suffered most severely from the siege; many of them, male and female, have played almost constantly, some as many as eighty times, for the benefit of the wounded and the suffering, while their own pockets were nearly empty, and their cupboards the same. It was absolutely necessary to do something to save them from starving. Secondly, the provincial Mobiles and Marines wandered about the city, without any resource but the wine-shop, and it was a matter of public importance to afford them some amusement. The members of the company of the Théâtre Français who are in Paris, particularly M. Got and M. Coquelin, have exerted themselves to the utmost, and their talents have been the means of causing a considerable flow of francs to the coffers of the benevolent societies.

Mdlle. Delaporte, the pet of the Russian capital for the last three years, and her mother, who never leaves her, were known to take the sufferings of their beloved Paris deeply to heart, so, upon the occasion of the young lady's benefit, the people of St. Petersburg, instead of a bracelet, or other *bijou*, presented her with 50 measures (about 175 sacks) of wheat! A friend in the Aisne, where Madame Delaporte was born, was immediately asked to arrange for the reception of the wheat and the distribution of the proceeds, in the form of provisions, to those who were in want in the quarter of Paris where the actress and her mother have been long resident and much respected. On the evening after the benefit in question, Mdlle. Delaporte, after playing in the 'Pattes de Mouche,' was affected to tears by the presentation of a magnificent bouquet, with the device, "A Mademoiselle Delaporte, la Ville de Paris reconnaissante."

We were startled to find the other day that it was Carnival time, and that *Mardi Gras* had arrived, but without the *bauf*. Some one put forth a placard in the ordinary form of those published of late years, with the title, "The Procession of the *Bœuf Gras*, and the promenade of King William in Paris." Of course the peculiarities of the German uniforms were seized upon and caricatured in the most outrageous manner; the verses attached were, of course, in keeping; but the two following stanzas are worth quoting:—

Regarde l'Observatoire,  
Il est tout criblé d'obus;  
Nos savants n'observent plus  
Qu'un silence vexatoire:  
"Tant mieux!" l'Empereur répond,  
"Je n'ai rien d'observation."

Le proverbe dit qu'en France  
Tout finit par des chansons:  
En France par des racontars  
Tout finit et tout commence.  
Ainsi soit-il! Finissons,  
Mais qu'il nous serv' de leçon.

The *Bœuf Gras* and all the other fat things were terribly behind their time, and it was no wonder that we forgot all about the Carnival, and now pay no regard to Lent: we have had our mortification, and are not at all inclined to renew it. If five months of siege diet do not stand good for a dispensation, it is to be feared that many a while Catholic will eat and sigh, or grumble loudly while he fasts. But priests, and even bishops and arch-

bishops, are men; not a word has been said about Lent, and the voracity of the public eye as it rests on plump pullet, golden plover or grey partridge,—all of which are now tolerably plentiful,—is a warning not to say a word about *Mardi Gras* having slipped by unnoticed. Y.

#### THE PRONUNCIATION OF LATIN.

MOST readers of the *Athenæum* are probably aware of the dissatisfaction which has been long prevalent among English scholars respecting the insular and barbarous pronunciation of Latin which has prevailed in England ever since the Reformation. The disadvantages of our isolation from the rest of Europe in these days of continual intercourse with foreign countries, are only equalled by the inherent uncouthness and incorrectness of the combination of sounds which results from our habitual pronunciation; and it is absolutely impossible that Latin, while it was still a living language, could have been spoken in any way at all resembling that which we assign to it. Some change is, therefore, very necessary; and it now appears likely that decisive steps will be taken to bring about a complete reform. Already the head masters of several of our public schools have introduced some modification or other of the Continental usage into their upper forms, and invariably with complete success. The movement is gradually spreading; and before many years are past it will probably be adopted in every school of any importance. The boys learn the new system easily, and in a very short time; they soon appreciate its many advantages in the study of grammar, in all questions of philology, and in learning the Latin prosody. In fact, there is nothing to be said in favour of the present as against the new pronunciation, except that it is already in possession of the field, and that the change will produce a certain inconvenience during the period of transition. It is true that a few of the more conservative head masters do not see any need for the alteration, but the result of example and the pressure of outside opinion will probably soon overcome their objections to adopting it.

Under these circumstances, it was thought desirable that the Universities should, in some sense, take the lead in so important a reform. It is absolutely necessary, if it is to be satisfactorily carried out, that the acceptance of it at schools and colleges should be universal; and some action on the part of Oxford and Cambridge will greatly aid in securing this. It is equally necessary that there should be an approximate, if not a perfect, uniformity in the new pronunciation, and that it should not be left to the fancy of the individual teacher to take his own decision on points which are still in some degree open to doubt. After some correspondence having passed between the Latin professors of the two Universities, a paper has been circulated by the Oxford Philological Society, which represents the opinions of most of our best men, and sketches out the course which we may expect to see, with more or less modifications, universally adopted.

This Report points out that the real and only difficulty is respecting the pronunciation of the consonants. There is no controversy respecting the vowels. Every one allows that the English method of pronouncing them is wholly incorrect, and that that which uniformly prevails in every Continental country (except Denmark) is the true and right one. It is, therefore, suggested that the foreign method should be generally introduced; that the Latin *a* should have the sound of *a* in father, *ā* that of the first *a* in papa; that *ē* should be pronounced like *a* in cake, *ē* like the first *a* in aerial; *i* like *e* in he, *i* like *e* in behalf; *u* like *o* in who, *ū* like *u* in fruition; *ō* and *ū* remaining as at present. All this is, of course, sufficiently obvious; and we imagine that no objection can fairly be raised to what is proposed.

When we pass on to the diphthongs, the changes which are suggested are not so absolutely unassailable. The sound of the English *a* in cake is to be given alike to *æ* and *ā*; *au* is to be pronounced like *ow* in owl; *ei* like *i* in idle; *ui* like the English *ue*,

*eu* remaining unaltered in the small number of Latin words in which it is found. Here there are two points which are open to criticism, and which can scarcely be decided until we have distinctly settled whether the object to be aimed at is the adoption as nearly as may be of the ancient pronunciation, or the assimilation of our mode of pronunciation to that which is in use in other countries; for if the former is the end we have in view, we are scarcely justified in assigning to *æ* the same sound as to *æ* and *ē*, or to *au* the sound which it bears in German. The diphthong *æ* was originally identical with the older diphthong *oi*, as in *fedus* and *foidus*, *coitus* and *catus*, while in later times it was frequently interchanged with the vowel *u*, as in *Punicus* and *Puniceus*, *cerator* and *curator*, *mania* and *munio*. With these facts before us, it is scarcely possible to suppose that it was invariably pronounced like the English *ā*; and the proposal is, therefore, defensible only because it is generally so pronounced at the present day. The case of *au* is a somewhat similar one, though not entirely so. In the ancient Latin it probably very closely resembled the French pronunciation of *eau* in *beau* or *tonneau*; for we find the same word written as *plaustrum* and *plostrum*, *aula* and *olla*, *auricula* and *oricula*, *auricalcum* and *orichalcum*. It is true that we also have *claudio* and *excludo*, *causa* and *excuso*. But even here it is more natural that the *u* sound should spring from the *o*, or from something resembling it, rather than from the dissimilar and more difficult sound of *ou* or *ov*. Yet perhaps the recommendation of the Oxford Philological Society is, on the whole, the best plan that could have been adopted. It is based on the natural result of the rapid pronunciation of the two separate vowels *a* and *u*, and thus bears an approximate resemblance to the sound given to *au* in modern Italian. It is not very far removed from the sound given to it in French, and has the great advantage of being exactly identical with the German pronunciation.

In the case of the semivowels and consonants the Report suggests a safe and cautious policy. It is so generally acknowledged that the Latin *i* when consonantal, was equivalent to the English *y*, that no one can object to its henceforward bearing its proper sound. But there is, unfortunately, no such consent respecting the sound of the Latin *u* or *v*. Although there are reasons for identifying it with the English *u*, yet scholars of the first rank dispute the fact. In all European nations it is sounded like the English *v*; and in all the modern languages of Latin origin the sound of *v* is unknown. It is, therefore, recommended that while *i* (or *j*, as it is often incorrectly written) should have the sound of *y* in yard, the *u* (or *v*) should remain as at present.

In the mutes there are still greater difficulties. There is (with all deference to Prof. Max Müller) good reason to believe that in ancient Rome *c* and *g* were hard in classical times, and that the French and Italian renderings of these two consonants are alike departures from the original sounds. But by adopting the hard pronunciation we defeat one of the principal objects at which we are aiming, for we are throwing down one barrier between Continental scholars and ourselves only to build up another. For this reason, no change is recommended with respect to these two letters, on account of the "intolerable offence" which it would give to the ears of all Latin-reading nations. On the same grounds, *t* and *c* are to retain their present sound before *ia*, *ie*, *u*, *io*, *iu*, in such words as *nuntius* and *nunciatus*, *conditio* and *condicio*. In all such cases, where there is any doubt as to the true pronunciation, or any objection to change on grounds of expediency, no alteration whatever is recommended.

It will thus be seen that the Report aims, as far as possible, at introducing only such changes as are simple and obvious. It also carefully keeps aloof from any sound unknown to the English language; a precaution which is, on the whole, a wise one. It attempts only to approximate to the ancient pronunciation, and is satisfied to depart from it where the prevalent usage of Europe requires it. Perhaps where there is no uniformity of usage, as



in the pronunciation of *c* before *e* or *i*, we might follow the Italian rather than the French system. The former, at all events, offers an explanation of the double spelling of *vicesimus* and *vigesimus*, and of the formation of *quingenti* from *centum*; and it is also, if we are to believe Canon Oakeley, the system which existed in England before the Reformation. But these are minor points, which are not of any great importance. Our real danger is, that we shall fail altogether, through the unwillingness of one class of men to submit to the opinion of another on disputed questions, and through the want of any stated body qualified to legislate on the subject. It is very much to be hoped that the two Universities will concert some united action. Nothing would so suitably bring about the necessary uniformity as a formal document, officially issued, stating definitely the course which Oxford and Cambridge are going to adopt, and the method of pronunciation which they will henceforward expect of all who become members of the Universities. C.

#### THE REVISTA DE ESPAÑA.

THE last number of the *Revista de España* fully maintains the character of this review, which has held its own, and, let us hope, has prospered during the interregnum Spain has passed through. The opening paper is called 'Procesion Histórica de Españoles Célebres de la Edad Moderna,' and is headed 'A File of Favourites.' The Duke of Lerma leading the file, the principal events of his life are briefly chronicled with historical accuracy. The Count Duke Olivares follows; and justice is fairly meted to the so-called 'unscrupulous minister,' whose portrait, painted by Velasquez, now adorns the Museo at Madrid. Godoy, Prince of Peace, brings up the rear. The principal events of his career are recorded; but we fear there are many facts yet to be added, and which are hardly yet available for historical examination. Señor Antonio Ferrer del Rio indicates that these sketches are part of a more important work now in hand. 'Burlesque and break-down' are being protested against even in Spain. A very clever paper upon this subject is from the pen of Señor Galiano, who writes—'The mission of the Critic much resembles that of the ancient Vestal. She was charged to keep the sacred fire of the altar ever burning; to her was confided the eternal worship of the beautiful; the conservation of the divine flame of the ideal and pure in art. The critic of to-day completely ignores his noble mission, and is simply an instrument dispensing senseless praise or venomous blame, and, far from preserving the traditions of purity and beauty, is the first to corrupt the public taste.' Señor Fulgoso contributes, under the title of 'Sketches of a Traveller,' some notes for a description and history of Galicia.

No act of the late interim government of Spain has given rise to so much acrimonious discussion as that 'legalizing civil marriages,' and although there is but little that is new in Señor Alvarez's paper upon the subject, he significantly observes, 'Why, with so much to be done, was this vexed subject touched upon?'

Señor Rodríguez Ferrer continues his 'Colonial Studies,' the present chapter being confined to Cuba. 'Fragments of Political Economy,' by Señor Feu, comes next. That is followed by the opening chapters of a novel by Señor Galdós, named 'Shade.' Politics interior and exterior conclude the number. This short epitome is evidence that real literary culture still flourishes in Spain.

F. W. C.

#### THE LONDON SCHOOL-BOARD.

THE London School-Board has had another meeting, in which, after several speeches of appalling length, it was at last agreed that, subject to certain limitations, the Bible shall be read, and such explanations and instruction shall be given in the principles of religion and morality as is suitable to the capacities of children. Thus, then, the difficulty is, to some extent, disposed of. It is a pity, however, that it was not

settled at once, without any speeches at all; as there was, as is now known, from the very first, a majority of more than thirty members who were pledged to carry either Mr. W. H. Smith's motion, or one to substantially the same effect. This being the case, it is sad to think how much eloquence and time have been wasted in holding forth upon a foregone conclusion. The speeches of last Wednesday were cruelly long, preternaturally bad, and not unfrequently offensive in their tone. But it is at any rate a comfort to reflect that the question is somehow concluded, and that the real business of the Board will soon be resumed. The reports upon existing school accommodation, and of the Committee upon Compulsion have now to be given in and considered, and here at least will be opportunity for that hard work which the Board, to do it justice, does not seem disposed to shirk. Indeed, whatever may be said of its proceedings for the last three weeks, they have certainly been arduous. Nor have we any right to question the zeal—however much we may question the discretion—of a gentleman who orates for an hour on a matter which admits of no new argument, and upon which he knows that his audience have definitively made up their minds. It is, however, worthy of notice that the motion as agreed to is—'That in the schools provided by the Board, the Bible shall be read, and there shall be given therefrom such explanations and such instruction in the principles of religion and morality as is suitable to the capacities of children.' And it is perhaps unfortunate that the ambiguity of the words, 'suitable instruction in the principles of religion'—unless they mean that the teacher may teach exactly what he pleases—should leave this terrible question just where it was before the debate began.

#### Literary Gossip.

THE issue of the Bishop of Argyll's 'Present Day Papers,' wherein much liberal, if somewhat mystical theology was developed, is, we hear, to be suspended for lack of public support.

A GENERAL meeting of Oxford graduates interested in the pronunciation of Latin was held in Balliol on the 2nd inst. The course recommended was in most respects identical with that suggested in the Report of the Oxford Philological Society; but the hard pronunciation of the *c* and *g* was adopted by a small majority.

'CATHOLICITY FREEDOM' is the general title of a series of papers on Theological and Ecclesiastical topics, edited by Prof. H. R. Reynolds, D.D., editor of 'Ecclesia,' to be issued monthly by Messrs. Hodder & Stoughton. The same firm will shortly publish a new volume of sermons on 'The Ten Commandments,' by Mr. R. W. Dale, of Birmingham; also 'Martyrs and Apologists,' being a second volume of Dr. Pressensé's 'Early Years of Christianity'; and a volume of painful interest on 'The Great Social Evil; its Causes, Results, and Remedies,' by Mr. W. Logan, a well-known philanthropist of Glasgow.

PROF. FAWCETT's book on 'Pauperism,' which we mentioned some time ago, will be published in a fortnight.

It is with regret that we announce the death of Mr. Blackett, the head of the well-known publishing firm, Hurst & Blackett. As late as Friday (the 3rd) he was in his usual health, but he was seized on Saturday last with an attack of apoplexy, and died on Monday evening. Mr. Blackett, along with the late Mr. Hurst, succeeded Mr. Colburn rather more than eighteen years ago. As a man of business, he was remarkable for intelligence and integrity; to authors he was liberal even to munificence,

and his courtesy and kindness attracted the regard of all who came in contact with him.

WE understand that an edition of Shakespeare's plays for school use, edited by several of the Rugby Masters, is in preparation. Four of these plays have already appeared separately, and 'Much Ado about Nothing' is at present in the press.

MR. SAMPSON LOW, junior, of the firm of Low, Son & Marston, died on the 5th inst., at the house of his father in Mecklenburgh Square, at the age of forty-eight. Mr. Low was greatly respected by all who have had dealings with the publishing house of which he was long an active member. His book on the 'Charities of London,' which has run through many editions, has merits above those of a mere compilation, and has more than once been noticed in these columns. It was followed by a 'Handbook' to the Charities, from the same hand. Mr. Low was a benevolent and energetic man. He greatly contributed to the successful establishment of the Metropolitan fire-escape system, which was up to recent times wholly supported by public subscriptions. He lived to see the recognition of the principle that the rescue of human life is as worthy of the attention of municipal authorities as the protection of property; but it was only after years of labour that that useful institution was brought to the high state of efficiency in which it was finally handed over, nearly four years since, to the Board of Works.

THE volume of miscellaneous translations now in preparation for the Society of Hebrew Literature will contain—1. Selections from the Machberoth Ithiel, Alcharizi's rendering of the Makámot of Al Hariri, from a manuscript in the Bodleian Library; 2. The Biur (commentary) on the 2nd chapter of Genesis,—to be continued in future volumes; 3. Zunz on the Sufferings of Israel during the Middle Ages; 4. Bertinoro's Travels; 5. Samuel the Prince; the letter of Chisdai to the King of the Chazars; 6. Autobiographical Letter of Maimonides. The Society will also publish a translation of Aben Ezra on Isaiah, with notes, indexes, and a full introduction.

MR. ISAAC WATTS, Secretary of the Cotton Supply Association at Manchester, has in the press a volume on the history of that Association, which is about to close its labours.

MR. THOMAS PAPWORTH died last month, at Smyrna, from the consequences of an accident on the railway on which he was employed. He was the author of one or two volumes of fugitive poems, and a novel of local interest under the pseudonym of P. Worth, which we noticed last year.

PROF. MADVIG has just published the first volume of his 'Adversaria Critica.' It contains a treatise on Conjectural Criticism, and a large number of emendations of Greek authors. A second volume will appear next year, containing emendations of Latin authors.

A PETITION, numerous and influentially signed, has been presented to Mr. Gladstone on behalf of the family of the late Robert Leighton, of Liverpool. In a letter from Cambridge, U.S., Mr. Longfellow observes: "Of the power and beauty of Robert Leighton's poems you know my opinion; and I sincerely hope the effort to secure a pension for his widow and children may prove successful."

SIGNOR GUSTAVO STRAFFORELLO, the translator of Smiles's 'Self-Help,' has just published a novel entitled 'Shakspeare and His Times,' in which he has attempted to give a sketch of the poet in the midst of the romantic scenes of the events of Queen Elizabeth's reign.

AMONGST the recently published works forming part of the different branches of the valuable 'Library of German National Literature,' published by F. A. Brockhaus in Leipzig, are the ninth volume of the 'Deutschen Klassiker des Mittelalters,' which contains the first volume of Wolfram von Eschenbach's 'Parzival,' edited by Prof. K. Bartsch; the fifth volume of the 'Deutschen Dichtern des 16. Jahrhunderts,' containing the second volume of 'The Poems of Hans Sachs,' edited by Herr Karl Goedeke and Julius Tittmann; the fourth volume of the 'Deutschen Dichtern des 17. Jahrhunderts,' including 'The Dramatic Poems of Andreas Gryphius,' by the same editors; and the thirtieth volume of the 'Library of the German National Literature of the Eighteenth and Nineteenth Centuries,' containing 'Gellert's Fabeln und Geistliche Lieder,' with an introduction by Prof. K. Biedermann.

BIBLICAL geographers have long been at issue as to the locality of the espousals of the first wedded pair. That ceremony appears to have taken place in Ireland! At the recent marriage of one of the daughters of the Archbishop of Dublin, an appropriate hymn was sung:—

The voice that breathed o'er Erin  
That earliest wedding-day  
The primal marriage blessing,  
It hath not passed away.

What would Keble have said to the alteration?

IN the *Rivista Europea* for March the following articles are specially worthy of notice:—A paper by Signor F. Forlani, in which the author examines historically and in detail 'Le Ricerchezioni del Papato.' The first attempt at territorial aggrandizement on the part of the Church, Signor Forlani states to have been in the time of Gregory the Seventh; not only Imola, but also the Island of Sardinia, the Duchy of Spoleto, and the March of Fermo were claimed as Papal possessions. Another instalment of the unpublished writings of the late Alexander Herzen contains an interesting letter on M. Daniel Thiers; Prof. Augusto Pierantoni, in an able paper on 'The Revision of the Treaty of Paris,' recommends the London Conference to acknowledge the autonomy of the Danubian Principalities, and to affirm the non-intervention of other powers in the affairs of those States, to declare the Black Sea free, and to do away with the power of the Turks over the Dardanelles and the Bosphorus; an eloquent address on 'The Principles of Art' is by Signor Mario Rapisardi, the author of 'La Palingenesi.'

THE library of Dr. Hengstenberg, of Berlin, consisting of 12,000 volumes, has been purchased by some citizens of Chicago, and is to be made the foundation of a Free Theological Library of Chicago: that of Dr. von Mohl, the well-known publicist, has been bought by Yale College.

SIGNOR GIOVANNI PRATI, the first of living Italian lyric poets, has lately written two new poems, of which one, dedicated to France, tells, though not prophetically, of the defeat of the Prussian King, and is written throughout

in triple rhyme; the other is in Latin hexameters, entitled 'Vannus Iacchi.' An ode from the same pen to 'Amadeus of Savoy, King of Spain,' is an instance of the usual congratulatory odes which poet-laureates have to furnish on similar occasions.

MAJOR CARE, who was lost in the wreck of the General Outram, was a distinguished linguist and member of the Indian Service. His chief work was his Telugu Proverbs.

THE Netherlands language is printed in Javanese characters, for use in Java; and in this type a treatise on fish-breeding has been published.

THE Russians have published a newspaper in the Kirghiz language in Central Asia.

THE Haytian Government is endeavouring to restore the Lycée National, which suffered during the late political commotions, and it has imported a large body of Seminarists from Europe to improve the priesthood. Hayti has had some well-taught men and some well-written newspapers, but it is doubtful whether school-teaching has as yet contributed so much to practical advancement as to political agitation.

A NEW college for the young princes of Kattywar, the first in the north-eastern part of Gujerat, is to be opened in December by the Governor-General of India. The Vice-Principalship has been given to an old student of University College, London, who carried off a gold medal for chemistry and other distinctions there—Mr. Moreswar Atmoram Tarkhadakar, the first Hindoo who came from Bombay to England for education, and who now belongs to the Government Telegraph service. He is to superintend the mathematical and science departments.

ACCORDING to Mr. Trübner's Record, Dr. Trumpff has in hand a grammar of the Sindhi language, and one of Afghan.

## SCIENCE

MR. THEOBALD AND DR. FALCONER.

British Museum, 4th March, 1871.

MR. CUTTER, the Natural History dealer, of whom we bought Mr. Theobald's reptiles, called on me on last Thursday forenoon, stating that Mrs. Theobald, who is now in England, had called upon him and stated how much distressed they were by my letter to the President, printed in the *Athenæum*. He hoped that I would authorize him to give a consolatory message to her for her husband, as he expected to see her that afternoon. I immediately gave him the following note for her:—

"Dear Mrs. Theobald,—I am very sorry if anything that I have said has hurt the feelings of your husband, and if he will read all the correspondence in the *Athenæum* he will find that, as soon as I discovered the fact, I expressed regret if I had said anything that was not borne out by his paper, which I never saw, and only knew by report of the Secretary, which appears not to have correctly represented what he wrote. I have no enmity towards Mr. Theobald; indeed, so far as I know him, I have been pleased with our intercourse, and I have no objection to a fair criticism on my work: indeed, I rather encourage it, as being conducive to the progress of science. With kind regards to yourself and your husband, I am, yours faithfully,

"J. E. GRAY."

When I wrote this note I had no idea that a letter was to appear from Mr. Theobald in this day's *Athenæum*, or that I was to expect a visit from his lawyer; not that that would have altered my feelings. I certainly felt annoyed when I wrote

the letter in the *Athenæum*, as I think is very natural, as I was informed by persons who heard the paper read, that we were accused of receiving a stolen specimen, which would be reclaimed from the Museum; and the printed report of the meeting which I received appeared to support this view. And this all arose from our having received a skull which no one has attempted to identify, or even to prove that it belongs to the same species as the skull missing from the Calcutta Museum.

I am informed by some of the committee to which Mr. Theobald's paper was referred, that it was chiefly on account of the spirit and tone in which it was written, that caused them to recommend its return to him.

J. E. GRAY.

P.S.—The Zoological Society—I suppose to show their impartiality—have this morning (March 9) returned to me, without reading at the scientific meeting, as not being a suitable subject for it, a Paper which I had sent them, in answer to some observations which the Secretary had made at a previous meeting on one of my Papers, in which I had called their attention to the fact that the revised "List of Accessions" to the Gardens in the years 1867, 1868, and 1869, published in the 'Proceedings' for those years, did not give the *habitat* or sex, or other particulars, of the specimens received, as it appeared to me that the Secretary's observations implied.

[We cannot insert any more letters on this subject.]

## SOCIETIES.

ROYAL.—March 2.—Gen. Sir Edward Sabine, K.C.B., President, in the chair.—The following papers were read:—'Further Experiments on the Effect of Diet and Exercise on the Elimination of Nitrogen,' by Dr. Parkes, and 'Magnetic Observations made during a Voyage from St. Petersburg to the Coasts of the Arctic Sea, in the Summer of 1870,' by Capt. Belavenetz.

ASIATIC.—March 6.—Major-Gen. Sir H. C. Rawlinson, K.C.B., President, in the chair.—Capt. Harcourt was elected a Resident Member.—Mr. C. Horne exhibited a set of sculptured heads and figures, collected by him at Sankissa and other places. They were, for the most part, very well executed, and evidently of considerable antiquity, although several showed a type of features uncommon in Hindi art.—Part of a report by Mr. J. A. C. Boswell, Officiating Collector of the Kistna District, 'On the Archaeological Remains in that District,' was read. These remains are here classified as aboriginal caves; sculptures of serpents probably belonging to the Dasuyas; Turanian cromlechs; Buddhist caves, temples and topes; Brahminical temples, &c. The most interesting part of the paper was the pre-Buddhist portion. The aboriginal caves are chiefly found in the Palnad, especially at Guttikonda and Sanagalla, both within a few miles of Karsupudi. The Scythic remains, consisting of sepulchral tumuli and stone circles, closely resemble those in the Coimbatore District and on the Neilgherries.—In the discussion which followed, Mr. Fergusson remarked that this was the most useful archaeological report issued for some time. He was communicating with the authorities at Madras for maps and other particulars, and hoped he would soon be able to treat more fully of the Buddhist remains described by Mr. Boswell.

SOCIETY OF ANTIQUARIES.—March 2.—W. Franks, Esq., V.P., in the chair.—Mr. Buckland called attention to the destruction, now going on, of the Dorchester Dykes, Oxon. The Secretary reminded the meeting of the action which had been taken by the Society a year ago in order to preserve this relic of what the best judges considered was British, rather than Roman, antiquity. A resolution was passed, deprecating the levelling of the Dykes, and hoping that the owner and occupier of the land would bear in mind the great antiquarian interest attaching to the place.—The Vice-President in the chair invited the remonstrances of the Society against another act of Vandalism which was in



contemplation, viz., the destruction of Cæsar's Camp at Wimbledon. The Secretary was instructed to convey the protest of the Society to the proper quarter.—Mr. R. R. Caton presented the silver medal of the seal of Amarsweiler, near Colmar (Haut Rhin), and exhibited a silver seal of Jano le Rice, i. e. Jean le Riche.—Col. Lane Fox exhibited two small torse-shaped rings, stated to have come from Africa, and closely resembling in workmanship the gold armilla recently exhibited by the Queen. Col. Fox also exhibited a flint implement of a remarkable type and of the most exquisite work, stated to have come from Honduras.—The Rev. F. J. Rawlins exhibited, by the hand of the Vice-President, a bronze sickle and a very curious flint implement, found in the Thames.—The Rev. W. H. Bathurst laid before the Society a paper 'On the Antiquities found and preserved at Lydney Park, Gloucestershire,' the property of Mr. Bathurst. Many of these antiquities have been described and figured by Lysons and others, many years ago; but we believe this was the first time that these most interesting specimens have been actually exhibited in London. The collection laid on the table comprised the votive tablets to the god Nodion, which have given rise to a discussion on the Pantheon of the Romans in Britain. Mr. Bathurst has in preparation a volume, which will contain a description, fully illustrated, of these remains.

ARCHÆOLOGICAL INSTITUTE.—March 2.—Mr. O. Morgan, M.P., in the chair.—The Chairman exhibited a pair of small crystal cups raised on feet, late in the sixteenth century; a ring, bearing as a bezel the monogram of Frederick the Great in rubies and diamonds; a small ring, the bezel consisting of a box, on the lid of which is set an enamel Carnival half-mask with diamond eyes; on the cheek is a black patch in the form of a crescent; also two memorial rings.—Mr. Fortnum brought a plaque of Delft ware, on which was a portrait of Charles the First painted in blue on white ground. It now belongs to a descendant of General Fleetwood, and probably belonged to one of the sisters of the regicide.—The Rev. W. H. Bathurst gave an account of the objects found on the discovery of an extensive Roman villa at Lydney Park, Gloucestershire, of which he exhibited numerous specimens. These comprised coins of gold, silver and brass, ranging from Augustus to Honorius, bronze figures, pins, rings and votive offerings, a medicine stamp, with the name "Julius Jucundus," spoons, drawings of pavements and busts, &c. The place appeared to have been suddenly destroyed by fire while in Roman occupation, and the ruins covered up.—Mr. Simpson exhibited drawings of Gallo-Roman tombs found in the Vosges district, now in the museums of Saverne and the neighbourhood; also a Russian cross, with inscription, from the Monastery of Rostofin.—Mr. Yates exhibited four specimens of early printed books; three of the fifteenth and one of the sixteenth century.—Mr. Holt read 'Observations upon the Mural Painting lately discovered at Starston Church, Norfolk.' The opinions advanced were contested by Mr. Waller and Dr. Rock, and a discussion ensued in which Prof. Westmacott and others joined. The subject will be resumed on a future occasion.—It was announced that a special exhibition of early typographical works would be held in the first week in May, to which contributions of specimens were invited.

CHEMICAL.—March 2.—Prof. Williamson, President, in the chair.—The following gentlemen were elected Fellows: Messrs. G. D. Harding, W. H. Hudleston, A. H. Mason and J. J. Nicholson.—The following papers were read: 'On the Distillation and Boiling Point of Glycerin,' by Mr. T. Bolas. When glycerin is heated under the ordinary atmospheric pressure, so much as to cause ebullition, it is more or less decomposed. This decomposition may be prevented by a reduction of the pressure in the apparatus employed. The author has in that way found that pure glycerin boiled under a pressure of 12.5 mm at 179.5° C.,

and under a pressure of 50 mm at about 210° C.—'On the Action of Heat on Silver Nitrite,' by Dr. E. Divers. The product of this action consists principally of silver nitrate, reguline silver and oxides of nitrogen. But the relative proportions of the quantities of these substances to each other, and consequently the composition also of the gaseous matter, vary considerably in different experiments. From all his experiments Dr. Divers draws the conclusion that, like other silver-salts, the nitrite splits up under the influence of heat into metallic silver, and the acid radical or its components; and that silver nitrate, nitric oxide, and perhaps nitrous anhydride, are formed only by secondary re-actions. The fusion which occurs in the mass of heated nitrite so soon as it has undergone some oxidation, causes the author to throw out the suggestion that the nitrate formed perhaps combines with the nitrite to a nitrite-nitrate, or hyponitrate.—After the reading of the above papers Dr. Gladstone communicated some remarks 'On the Relations of Chemical Reaction and Time.' He wished to call the attention of chemists to this wide field of inquiry. Hitherto experimentators seemed to have limited their observations to only the circumstances at, and the products with which a chemical re-action begins and ends; all that happens between was left wholly unnoticed. How fruitful attention paid to the intermediate products of a re-action could be is seen in the beautiful results which Prof. Williamson had gained in his researches on Etherification.—The President, Dr. Odling, Mr. V. Harcourt, and others concurred in Dr. Gladstone's view as to the importance of a closer study of this subject.

INSTITUTION OF CIVIL ENGINEERS.—March 7.—Mr. C. B. Vignoles, President, in the chair.—Eighteen Candidates were duly elected, including three Members, viz.: Messrs. E. Dangerfield, J. Imray, and J. Pendlebury.—Fifteen gentlemen were elected Associates, viz.: Messrs. W. Barber, J. A. Carfrae, F. Dawson, J. E. Dowson, J. Eldridge, T. R. Gainsford, J. E. Hilton, G. H. List, J. J. Meagher, E. Rosenbusch, W. Shield, L. Sterne, J. E. Williams; Lieut. J. J. Curling, and Lieut.-Col. W. R. Houghton.—The following Candidates have been admitted Students of the Institution:—Messrs. T. H. Blakesley, O. Brown, O. Fry, E. P. Harrison, W. Russell, F. Valentine, and J. W. Wardle.

ROYAL INSTITUTION.—March 6.—Sir H. Holland, Bart., M.D., President, in the chair.—Messrs. W. Blekin, J. Browning, E. Maynard Denny, F. A. Eck, Sir F. Elliot, Col. A. Lane Fox, G. Graham, Col. J. A. Grant, E. W. Grubbe, G. Harcourt, M.D., Capt. F. Helbert, G. W. Henderson, G. M. Keill, J. Kennedy, M.D., J. Macauley, K. R. Murchison, Mrs. S. Neave, G. W. R. Pigott, M.A., E. Ralli, F. S. Reilly, W. C. Roberts, W. D. Routh, Mrs. W. C. Smith, and T. Sowerby were elected Members.

SOCIETY OF ARTS.—March 8.—Mr. Caird, C.B., in the chair.—A paper was read by Dr. A. Voelcker 'On the Cultivation and Uses of Sugar Beet in England.'—A discussion followed, in which Messrs. Botly, Barron, Squarey, the Rev. W. Langhorne, and the Chairman took part.

ANTHROPOLOGICAL INSTITUTE.—March 6.—Dr. Charnock, V.P., in the chair.—The following new Members were announced: Messrs. H. Cook, C. P. L. Naidoo Garro, J. Sharpe, D. P. Fry, C. E. Moore, J. Tagg; and W. S. W. Vaux, M.A., an Honorary Member.—Mr. J. D. Harris made a short communication respecting some most remarkable discoveries of curiously carved clubs, and of rolls of tapestry and other articles.—Col. Lane Fox exhibited a worked flint from Honduras.—Mr. J. W. Jackson read a paper 'On the Racial Aspects of the Franco-Prussian War.' On the motion of Mr. J. Kaines, seconded by Capt. Pim, the discussion was adjourned till the 20th inst.

# MEETINGS FOR THE ENSUING WEEK.

- Mon. London Institution, 4.—'Astronomy,' Mr. R. A. Proctor.
- Social Science Association, 8.—'Social Condition of Merchant Seamen,' Commander W. Dawson, R.N.
- Royal Academy, 8.—'Sculpture,' Mr. H. Weekes.
- Geographical, 8.—'Mr. Baines's Exploration of Gold Region between Limpopo and the Zambesi,' Mr. R. J. Mann.
- Tues. Royal Institution, 3.—'Nutrition of Animals,' Dr. Foster.
- Social Science Association, 12.—'Is our Treatment of Criminals Satisfactory?' Sir W. Crofton.
- Engineers, 8.—'Phonic Coast Fog-Signals,' Mr. A. Beazeley.
- Wed. London Institution, 6.—'Stained Glass with Reference to Modern Art,' Mr. H. Holiday. (Conversations.)
- Meteorological, 7.—'Evaporation, Rainfall, and Elastic Force of Vapour,' Mr. J. E. Mann.
- Society of Arts, 8.—'Different Modes of Extracting Sugar from Beetroot and Cane,' Mr. F. Kohn.
- Thurs. Royal Institution, 3.—'Davy's Discoveries,' Dr. Odling.
- Chemical, 8.
- Linnean, 8.
- Royal, 8.
- Antiquaries, 8.—'Inscriptions on some Leaves of Lead at the British Museum,' Mr. W. De Gray Birch.
- Fri. Philological, 8.—'Words from Old French,' Mr. J. Payne.
- Sat. Royal Institution, 9.—'The Eclipse,' Mr. J. Norman Lockyer.
- Royal Institution, 3.—'Spirit of the Age,' Mr. O'Neil.

## Science Gossip.

FIFTY candidates offer themselves for election this session into the Royal Society. From this number fifteen will be selected by the Council and recommended for election next June. The rumour that the desire on the part of outsiders to get into the Society had much abated would appear not to be founded on fact.

PROF. AGASSIZ is preparing an illustrated work on the American Salmonidae.

THE election to the Professorship of Experimental Physics, recently founded in the University of Cambridge, took place on Wednesday, March 8. Mr. James Clerk Maxwell, F.R.S., late Fellow of Trinity College, was the only candidate.

AN extraordinary blast of granite took place at the Bonaw quarries, Argyllshire, last week. A perpendicular rock face, about 100 feet square, was pierced below the centre by a tunnel 2 feet high and 2½ feet wide for 50 feet inwards, and then branching off at right angles for 13 and 15 feet, terminating in a couple of chambers, wherein 8,000 lb. of gunpowder were deposited, and fired by a galvanic battery. There was a slight report, a sudden heaving of the rock, and then a burst outwards into the quarry of about 80,000 tons of granite—considered a highly successful result.

CAPT. T. T. CARTER, who has lately arrived from India, writes: "My attention has been drawn to a letter by Mr. Clements Markham, published in the *Athenæum* of the 20th of August last, in which he infers that the heights of different places in Abyssinia, as given in the column headed 'Trigonometrical Survey' in the 'Abyssinian Official Record,' are out by about 800 feet, because the boiling-point thermometer had an index error of 1½." Had Mr. Markham given the subject that consideration which I think he should have done before writing to the press, or even had he waited till he had received an answer to a letter he wrote me on the subject on the 5th of August, and addressed to me in India, he would have learnt that, by referring the boiling-point readings to a known height, the index error was eliminated; and to satisfy himself on this point he had only to take the boiling-point readings as given in the published Report, referred them to the level of the sea, and added the amount due to index error, to have found out that the results agree almost identically with the published heights."

THE Reports of the Mining Surveyors and Registrars of Victoria for the quarter ending the 30th of September, 1870, have just reached England. From information obtained from gold-buyers and others, the total quantity of gold got from alluviums and quartz reefs were: Alluvial gold, 162,118 oz. 1 dw.; quartz gold, 146,239 oz. 17 dwts.; total of gold got, 308,357 oz. 18 dwts. The gold exported during the same quarter, according to returns furnished by order of the Commissioner of Trade and Customs was 272,105 oz. 1 dw.

MR. R. W. BIRT, who has been a most constant observer of Lunar phenomena since 1864, has communicated to the *Philosophical Magazine* a paper 'On some recent Investigations relative to Lunar Activity,' in which he appears to prove that all is not quiescent on the surface of our satellite.

THE Observing Astronomical Society are desirous of organizing a combined and systematic system of observations of the planet Venus. A circular has been issued soliciting observers. The observations are to commence on the 20th of March: the work is to be divided into three branches.—1. The formation of a sub-committee of astronomical observers, including non-members of the Astronomical Society, for the purpose of continually observing Venus during one complete synodical revolution; 2. The collection of all ancient observations and drawings of the planet; 3. The collection of as much modern data as possible from existing observations, and from public and private records.

THE Iron and Steel Institute announce that their Annual General Meeting will be held at Willis's Rooms on the 28th, 29th, and 30th of this month, under the presidency of Henry Bessemer, Esq. Numerous papers on iron and steel manufacture will be read; and altogether the meeting is expected to be of more than usual interest.

A SPECIMEN sheet of a Technological Dictionary in course of preparation, has been issued, comprising a 'Dictionary of Technical Terms relating to Iron in German, English and French,' by Alexander Tolhausen, Ph.D., translator to the Patent Office. A work of this description, properly executed, will be of great value to the manufacturing and the trading community.

M. JANSSEN, who started from Paris in a balloon on the 2nd of December to observe in Algeria the late total eclipse of the sun, passed over Versailles, Chartres and Le Mans, and descended at St. Nazaire, from whence he went to Tours, to Marseilles, and across to Oran, where the weather prevented his making any observations. M. Janssen, however, has contributed some interesting notes with respect to the invention of an aeronautical compass, which he made use of, during his travels in the air, in order to ascertain approximately the speed and direction of the balloon.

THE production of the precious metals in the United States during 1870 is estimated to have been of the value of 12,500,000*l.* Of this quantity, California produced 3,600,000*l.* and Nevada 3,000,000*l.*

ATTENTION has been called by Prof. Flückiger, of Berne, to a new fluid, exhibiting the phenomena of Fluorescence in a very remarkable manner. If about 70 drops of the essential oil of peppermint be shaken with one drop of nitric acid, *s. gr.* 1·2, the fluid turns faintly yellow; it then becomes brownish, and after an hour or two exhibits a most beautiful blue violet, or greenish blue colour when examined in transmitted light. When observed in reflected light, the liquid is of a copper colour, and not transparent.

MM. KÖHLER and SCHIMPF have reported, in the *Berliner Med. Wochenschrift*, that they have repeated the experiments of Personne with the following results:—Commercial oil of turpentine is a good antidote to poisoning by phosphorus; there is no fatty degeneration of the tissues, nor is there any free phosphorus found in the system of the animals experimented on. Phosphorus and turpentine oil form in the stomach a compound resembling spermaceti, which is readily excreted.

In the *Journal für Praktische Chemie*, No. 17, 1870, will be found a description of a new sulphide of mercury, by Dr. Gideon Moore. It differs not from cinnabar in chemical composition, but it is without structure or cleavage, has a brilliant fracture, takes a high polish, and possesses a metallic lustre resembling graphite. Dr. Moore proposes to call this new mineral Metacinnabar.

THE Chief Commissioner of Mines in Nova Scotia has just published his annual account of coal mined and shipped in Nova Scotia. From this return it appears that in 1827, 11,491 tons were shipped, and in 1869, 578,062 tons; the total production of the forty-three years being 9,023,701 tons.

THE Phayre Museum, at Rangoon, in Burmah, is nearly completed.

'BEITRÄGE ZUR KOHLENFRAGE IN OESTERREICH' is the title of a work by Dr. Peez and Mr. Pechar, director of the Dux and Bodenbach Railway. The object of this treatise is to promote the development of railways in Austria, and to encourage the more satisfactory working of the Austrian Coal-mines.

## FINE ARTS

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—The Seventh Annual Exhibition is NOW OPEN.—Admission, 1*s.* Catalogue, 6*d.* GEORGE L. HALL, Hon. Sec.

RAPHAEL'S GALLERY, 7, Park Lane, W.—413 Works of Art, by the Old Foreign and English Masters, are NOW EXHIBITED, for the Relief of the French in Distress, from Ten till dusk.—Admission, 1*s.*; Catalogue, 6*d.*

SECOND SPRING EXHIBITION OF CABINET PICTURES, at the Gallery of the New British Institution, No. 39, Old Bond Street, is NOW OPEN.—Admission, including Catalogue, 1*s.* T. J. GULLICK, Hon. Sec.

Will Close in a few days.  
No. 5, WATERLOO PLACE.—THE EXHIBITION OF SELECTED WATER-COLOUR DRAWINGS, by Deceased and Living Artists, is NOW OPEN at the Gallery of Messrs. Thomas Agnew & Sons, 5, Waterloo Place, Pall Mall.—Admission, including Catalogue, One Shilling.

SOCIETY OF FRENCH ARTISTS.—THE EXHIBITION is NOW OPEN, Daily, from Ten to Five, at the Gallery, 108, New Bond Street.—Admission, 1*s.* ARTHUR A. HUTTON, Secretary.

GUSTAVE DORÉ.—DORÉ GALLERY, 38, New Bond Street.—EXHIBITION OF PICTURES, including 'Christian Martyr,' 'Monastery,' 'Triumph of Christianity,' 'Francesca de Rimini,' at the New Gallery.—OPEN from Ten till Six. Gas at dusk.—Admission, 1*s.*

## THE NATIONAL GALLERY.

SIR R. PEEL'S collection of pictures by old masters is not only the most important addition which has been made to the treasures of the National Gallery, but an event second only in interest to the foundation of the Institution. Mr. Boxall's retention of office is signalized by the purchase, at a price considerably, we think, under their market value, of not fewer than seventy pictures, many having great historic fame, and all of them of unquestioned authenticity and quality. The price is to be, it is understood, about 70,000*l.*, or on the average of 1,000*l.* a picture—an average which conveys, on the whole, the clearest idea of the general value of this magnificent and, as it happens, singularly desirable purchase. By means of the seventy paintings, not fewer than twenty-one masters, some of whom rank below only the highest, are now represented in the national collection, where they were before unknown.

The most important item of the whole is Rubens's 'Chapeau d'Espagne,' commonly, but absurdly, called the 'Chapeau de Paille'; it was formerly styled in Belgium 'Het Spaanse Hoedje,' on account of its representing a lady of the Lunden family of Antwerp in a black Spanish beaver hat. Rubens prized this picture so highly that he did not part with it during life; at his decease it was in his collection, and on the death of his widow it became the property of the sitter's family, with whose heirs it remained till, in 1817, one of them, M. Van Haveren, sold it to M. Stiers d'Artselaer, another of the family, for 60,000 francs. It was, in 1822, sold by auction at Antwerp to M. Nieuwenhuys, for about 3,000*l.* In the following year, after a vain attempt to induce George the Fourth to buy it, it was exhibited in Old Bond Street to great crowds of admirers. Soon after this the late Sir R. Peel gave, it is reported, 3,500*l.* for it. Another Rubens represents a bacchanalian scene. This was likewise one of the artist's reserved pictures. It has a high reputation for spirit of design, expression, and richness of colouring, and belonged successively to Cardinal Richelieu, the Regent of Orleans, Lucien Bonaparte, and others. Sir R. Peel bought it for 1,100*l.* There are likewise two Rembrandts, an admirable portrait and a landscape of noble quality; and a Vandeyck, portrait of a young man.

Apart from the first-named picture, the smaller examples, by what are generally called late Dutch masters, supply not only the distinctive characteristic to the purchase, but fill a very considerable proportion of the gaps which hitherto remained in the national collection. By their means the English public gallery, already inferior to none in

the selectness of its elements, is now equal to any among its fellows on the Continent in respect to its comprehensively representative position.—By Terberg is 'A Girl in a Yellow Jacket,' seated, playing on a lute. This is among the most fortunate specimens of the painter's craft; it cost Sir R. Peel about 1,000*l.* By Gerard Dou is the famous 'Old Woman at a Window buying a Hare of a young Girl.' This belonged to the Duc de Choiseul, the Prince de Conti, and Mr. Beckford; and cost Sir R. Peel about 1,300*l.* By Metsu we have 'A Woman Singing,' a very good specimen, which belonged to, among others, Prince Talleyrand; likewise by the same is 'A Woman at a Harpsichord.' Franz van Mieris appears by means of 'A Woman seated at a Window feeding a Parrot.' By G. Netscher are three pictures: 'A Girl learning to Read,' 'Two Boys blowing Bubbles,' and 'A Girl in a Velvet Jacket.' There is a Slingelandt, a family picture. Eminent among the whole is a signed Jan Steen, 'A young Girl in a Yellow Stomacher and Blue Dress,' seated at a harpsichord; her teacher and a boy with a lute are behind; this is one of the artist's most agreeable productions. By P. de Hooghe is a delightful 'Woman and Child in a Vineyard, in sunlight; a woman stands in a doorway; this is dated 1658; and one of the best pictures of the master whose humour has but lately been represented in the National Gallery by the picture bought at the Demidoff Sale. There is another De Hooghe among the Peel pictures, formerly the property of Count Pourtales, representing two gentlemen and a lady at a table. By G. Coques are the portraits of a family. By Teniers are three works, 'An Old Peasant caressing a Girl,' 'A Magician appalled by the Spirits he has invoked,' and 'The Four Seasons,' represented by so many peasants. By A. van Ostade is 'An Alchemist,' a noteworthy picture. By J. van Ostade are two works. By P. Potter one, which cost 1,200 guineas at Lord Gwydir's sale. By A. Van de Velde are two; by K. Dujardin two; by P. Wouvermans are six, including that which is known by Le Bas's engraving, styled 'Halte d'Officiers,' the picture is now called 'La Belle Laitière.' By A. Cuyp are three works, including a noble 'Group of Cows.' By Wynants are two; by J. Ruysdael three, comprising the well-known 'Waterfall,' from the Brentano collection.

The most striking picture in the whole of this series is Hobbema's celebrated 'View of the Village of Middelharnis,' comprising a vista of a road and trees, so magical in its effectiveness, and so wonderfully illusive, that critics, who are not apt to be charmed by triumphs of this order, turn again and again to gaze at it. It is also a masterpiece of art of the kind. There are likewise, by Hobbema, 'A Wooded Scene,' 'A Watermill,' and 'The Ruins of the Castle of Brederode': four pictures which made the Peel collection the richest in productions of this fine landscapist. Rembrandt's great pupil, Philip de Koningh, is represented by one of the most expansive of his magnificent perspectives of Dutch level landscape; Snyders, Hackaert, Moucheron, W. Van de Velde the younger, in not fewer than eight pictures; Ludolph Backhuizen, in two works; Van der Heyden and other painters, are here. By Reynolds are portraits of himself, Admiral Keppel, Dr. Johnson, Mrs. Siddons (?), and of a Girl feeding a Bird.

The following are names of painters represented in the purchase, but not hitherto in the Catalogue of the National Gallery:—Terburg, Metsu, Mieris, Netscher, Slingelandt, Jan Steen, G. Coques, A. van Ostade, J. van Ostade, P. Potter, K. Dujardin, A. Van de Velde, P. Wouvermans, Wynants, De Koningh, Hackaert, and Moucheron.

These pictures will be placed in the National Gallery as soon as possible after the completion of the purchase: and our readers will be glad to learn that the Trustees have already in hand, remaining unexpended from former grants of money, a very large portion of the sum required to be paid for them. It is probable that, in the first instance at least, the collection will be, so far as may be practicable, placed in a mass in two or more rooms at Trafalgar Square.



## THE TOPOGRAPHY OF JERUSALEM.

6, Queen's Gate Place, March 6, 1871.

As reference is made in Mr. Fergusson's letter (which appeared in your last number) to the paper which I had the honour of reading lately to the Society of Antiquaries, I should esteem it a favour if you would allow me to state succinctly what were the points which I submitted to the Society, more particularly as one of them has been a little misunderstood. Should publicity be given to these views through the medium of your columns, I indulge the hope that such of your readers as take an interest in these matters may be induced to lend their assistance in solving the questions at issue.

The points laid down by me in the paper referred to were these:—

1. That the Temple occupied a square of 600 feet at the south-west corner of the Haram. This is the single point in all the topography of Jerusalem upon which Mr. Fergusson and myself are agreed. It was the view advanced by him so far back (he tells us) as 1847, and therefore long before I embarked in the controversy.

2. That Antonia occupied the north-west portion of the Haram, not however extending (as I am supposed to have said) all across the Haram, but reaching (the fosses included) about 600 feet from west to east, and about 600 feet from north to south; the north-west corner of Antonia being at the southern end of the Struthian Pool recently discovered, and the eastern fosse being the souterain which runs off southward from the Pool of Bethesda, and the southern fosse being the souterain which runs along the northern side of the plateau on which stands the Mosque of Omar.

3. That Antonia and the Temple were connected together by two parallel cloisters (about 100 feet apart) running off from the north-east corner of the Temple; the western parallel being in fact a continuation of the western cloister of the Temple.

4. That the Macedonian Acra was erected on the plateau (then much higher) on which now stands the Mosque of Omar.

5. That when the Maccabees razed the Acra and reduced the height of the plateau, they left the Sakhra standing, as covering the tombs of Manasseh and Amon, kings of Judah.

6. That King Alexander, the Maccabee, and his son Aristobulus were both interred in these royal vaults, and that the vaults were thenceforth known as the "Tombs of King Alexander," and are the tombs referred to by that name in the siege by Titus, and from which the partisans of John, who had possession of the Haram, played their engines against the Romans.

7. That the eastern portion of the Haram, which had never been occupied by any buildings, was known in the time of the Kings as the Garden of Uzza, and in the time of Josephus as the "Valley of Cedron, so called," in contradistinction to the "Cedron," simply, by which Josephus always means the Valley of Jehoshaphat.

The grounds upon which I arrived at these conclusions will, I trust, by the indulgence of the Society, appear before long in the 'Archæologia.'

THOMAS LEWIN.

Palestine Exploration Fund, 9, Pall Mall East,  
March 8, 1871.

My attention has been called to a communication from Mr. James Fergusson in the *Athenæum* of March 4th, in which he complains that the Committee of this Fund failed to see the importance of the discovery made accidentally by Capt. Warren (December 1868) of substructures on the north side of the platform of the Kubbet-es-Sakhra, at Jerusalem, and neglected to follow it up; and, further, that in the volume recently edited by myself, 'The Recovery of Jerusalem,' only three pages out of three hundred are devoted to this subject. The latter charge is easily disposed of: these three pages contain all the information which Capt. Warren had to communicate. With regard to the former: as soon as Capt. Warren's letter reached this country it was published, with a lithograph of his tracing; and Mr. Grove wrote

an account of the discovery to the *Times*. I do not see that we could have taken any better steps to call attention to the fact. At Jerusalem Capt. Warren used his best efforts to follow up the discovery, but was unsuccessful, for reasons which Mr. Fergusson is well aware of. At home an attempt was made to obtain the countenance and support of the Foreign Office, but our application was very politely, but very firmly refused. To dig inside the Haram area, in defiance of the Turkish authorities, was out of the question. In the absence of support from our own Government, any attempt to obtain the consent of the local authorities required time and opportunity; and Capt. Warren's official connexion with our Government made any such negotiation a matter of peculiar delicacy and difficulty. The private correspondence between Capt. Warren and ourselves shows that he was thoroughly alive to the importance of pursuing the investigations; but I must content myself with saying that at the time, and under the circumstances, we found that it was impossible to attempt it.

Mr. Fergusson further states that the Society is "in abeyance, and not likely to be revived." A few words will suffice on this point. Like other societies, our funds have suffered from the war; but the heavy drain on our resources of excavating at Jerusalem having ceased, I am happy to say that we can now, for the first time for long past, show a small surplus of money in hand over our liabilities. As regards our recent work, Capt. Warren returned home in May, 1870, and has since been engaged in preparing for publication accounts of his work in Jerusalem and elsewhere, in drawing full plans and sections, and in working out a great mass of astronomical calculations. He rejoined his corps on January 1st. Mr. Palmer returned in the autumn from his journey for the Fund in the Desert of the Tih and Moab, and we are now publishing the first portion of his account of his work, which has been kept back thus far by delays in the engraving of the map illustrating it. Mr. Tyrwhitt Drake sailed last month to make certain investigations for us, as already announced in your columns.

Personally, I should prefer if our funds were sufficient to justify us in organizing at once a new expedition to Jerusalem, to complete our work in and near the Haram. But we are bound to pay respect to the wishes of our subscribers; and already we have frequently met with remonstrances from gentlemen entitled to speak with authority, against the course we have hitherto pursued of devoting almost all our funds to the investigation of the ground on the Haram Hill.

WALTER MORRISON.

## Fine-Art Gossip.

THE public will learn with satisfaction that Mr. Boxall, the circumstances of whose quitting office in the National Gallery we stated last week, will retain the post he has filled so worthily. In another column we describe the acquisition of the Peel collection, which signalizes Mr. Boxall's return to the public service.

THE Exhibition of the Society of French Artists, New Bond Street, has, after the French custom, undergone considerable modifications in the arrangement of its contents; many pictures have been removed, and a number of new works added. Among the latter the following are of importance:—Two works by M. Carot, from the Demidoff Gallery, *Morning* (131) and *Evening* (132): these are masterpieces of chiaroscuro and tone; they are less than usually agreeable in colour, but as richly poetical as ever. By the same are *On the Route* (48), and *Ponds at Ville d'Avray* (78). Many charming and pathetic landscapes by M. Jules Dupré appear, besides the delicious *Marine View* (117), a noble sea piece. This painter is seen at his best here, and will be gladly recognized by lovers of Art. By M. Théodore Rousseau is *Mont St.-Michel* (99), and others of no inferior

charm. The effect of these additions will be obvious to the student when we state that they include *The Evening of Waterloo* (67), by Decamps, *An Arab Encampment* (68), a rather crude picture, by Delacroix, and *Solitude* (without a number), by M. Cabanel, representing a girl standing in a shadowy wood, leaning against a tree, with a mournful, somewhat bitter expression on her intensely passionate-looking and thoroughly French face. A picture by Delacroix, more important than the above, is the meeting in the Palace of Mirabeau and the Marquis de Dreux Brézé. Regnault's large picture, *The Execution at the Alhambra* (108), which we described before, has been shifted to a much after position than that which it formerly occupied. Troyon's masterpiece, the delightful sheep *Returning Home from the Fields* (91), is more enjoyable than ever.

THE Burlington Club intends to open, in about a month from this time, a fine collection of early English water-colour drawings.

THE Committee appointed to deal with the section of engravings in the forthcoming International Exhibition consists of Messrs. R. Fisher, J. H. Robinson, R.A., and William Smith, Deputy Chairman of the National Portrait Gallery, to whom the public is indebted for many great services in Art matters.

A FINE collection of jewellery, known as the Castellani collection, has been recently purchased in Italy for the South Kensington Museum, and is now expected to be brought to the museum in a few days.

WITH regard to the Wellington Monument for St. Paul's, a Return to an Order of the House of Commons has been published, comprising, in continuation of a former issue, copies of further correspondence between Mr. Penrose and Mr. A. Stevens with various departments of Government. The most important portion of the present issue is a letter from Mr. Stevens to Mr. Gladstone, explaining his own views of his position as a sculptor employed on a national work. In this he states that he is prepared to finish the monument, without the equestrian figure, by Midsummer, 1872, and for 4,000*l*. Further correspondence shows that the First Commissioner of Public Works, September 23rd last, desired to have possession of the model and materials of the monument, threatened legal proceedings, &c. This official actually obtained possession of the articles, and inclosed them by a hoarding in Mr. Stevens's studio, offering the artist rent at the rate of 10*s*. a week for the space thus inclosed, which renders the studio unavailable for other service. The tone of the entire correspondence is, as might be expected, anything but amiable. It is the less needful to enter into details on this discussion as we have reason to believe that the matter may be considered as practically settled, and in the manner which is most desirable,—indeed, the only satisfactory mode. More than four-fifths of the artistic work in marble is complete. The casting in bronze, for which models have been made, and the finishing of the casts thus produced are, comparatively, of little account, and will cause little delay in the completion of the monument.

WITH the change of galleries for the accommodation of the Exhibition for the benefit of the distressed peasantry of France some valuable examples by old masters have been withdrawn. Noteworthy, however, among the additions is the Duke of Devonshire's peculiarly interesting *Portrait of a Young Girl* (177), which we described when it was shown at Leeds; it is ascribed to L. da Vinci; but we were disposed to regard his pupil G. Belfraffio as the artist, and have been since glad to find that Passavant was of the same opinion with ourselves on this point. It is inclosed by a frame of ebony, inlaid with pietra-dura, and represents a beautiful young woman to the hips, the face nearly in three-quarter view, eyes to the front, hair clustering about the forehead; she wears what appears to be a gold brooch, formed like the letters C (or G) B, bound by love-knots. On the back of the panel is a finely-painted human skull, evidently

not by the same hand as the portrait, with the inscription "Insigne svvm Hieronymi Cassii." The Duke of Wellington's Garofalo's *Christ in the Garden of Gethsemane* (158), Spagnoletto's *St. John the Baptist* (154), Claude's *Landscape* (153), Titian's *Portrait* (147), and R. Wouvermans' *The Farrier* (118) are also added to the collection. The result, as far as at present ascertained, of the Exhibition, has been the receipt of about 4,000*l.* which is expected to amount to about 5,000*l.* ere the collection, now removed to the Old Bond Street Gallery, is closed, in the early part of next month.

The statue of Lord Holland, to be erected at Kensington, in which, as described by us some time since, Messrs. Watts & Boehm are concerned, is now being cast in bronze, and will soon be placed, probably on the south side of Holland Park, facing the road.

MR. WATTS has the following pictures in hand, some of which will probably be exhibited at the Royal Academy. 1. A large work, suggested by, but not absolutely representing, the vision of Britomart, as described in Spenser's 'Faery Queene,' book iii. canto ii. The heroine is placed on a very low seat, near the ground, in a large chamber, with an open volume on her knees; her face, intensely eager in expression, being in full view to us; while, with great clear eyes, strong and chaste, yet softened by love, she seems to listen to the account rendered by Glaucé, her nurse, of the appearances in—

the glassy globe which Merlin made,  
And gave unto King Rynce for his gard,  
That never foes his kingdom might invade,  
But he it knew at home before he hard  
Tydings thereof, and so them still debar'd.

The "wondrous myrrhour" hangs behind the pair, and covers the space between two great columns; Glaucé sits on the floor, looking into it, and partly sustains in her arms the damsel-knight, while she tells how the images of warriors ride, one by one, till that of Artgall, or Justice, passes over the field, and the Britoness recognizes, at the moment of the picture, the appearance she had seen before in the same glass; so that she had fallen in love with the knight.—

His crest was covered with a couchant hound,  
And all his armour seemed of antique mould,  
But wondrous massy and assured sould,  
And round about fytretted all with gold,  
In which there written was, with cyphers old,  
*Achilles' armes which Artgall did win.*

Emblemizing the chastity of Britomart, a tall lily, full of bloom, stands before her recumbent figure, and springs from a vessel of iron. A noble colossal figure of a naked Eve, in Paradise, biting the apple, one of a series of representations of the great mother of men, is a second picture. Portraits of Messrs. Leighton and Millais, and probably two others of ladies, may likewise appear at the Academy.

MESSRS. CHRISTIE, MANSON & WOODS sold, on Saturday last, an assemblage of pictures, including the collection of the late H. Boden, Esq., and modern French pictures from Paris. The following were the more important works. Drawings: Mr. F. W. Topham, *The Beggar Boy*, 115*l.* (Jones); Mr. E. Duncan, *A Wreck near the Corbiere Rocks, Jersey*, 157*l.* (McLean); *The Mummies*, 110*l.* (same); Mr. H. B. Willis, *Ploughing*, 96*l.* (same); *The Traeth Mawr, near Port Madoc*, 84*l.* (Williams); W. Hunt, *Study of a Monk*, 16 *gs.* (McLean); Pine-Apple, Melon, &c., 105*l.* (Permain); *The Black Boy*, 115*l.* (McLean); Mr. E. W. Cooke, *Dutch Boats off Amsterdam*, 58*l.* (Clarke); *The Goodwin Lightship*, 56*l.* (same); Mr. B. Foster, *A Girl with a Pitcher*, 110*l.* (Chapman); *May Day*, 267*l.* (Williams); *A Woodcutter's Cottage*, 116*l.* (Nathan); Mr. E. Lundgren, *A Nautch Girl*, 120*l.* (Chapman); Mr. C. Haag, *Montenegro Girl*, 57*l.* (Lee); Mr. F. Tayler, 57*l.* (same). Pictures: M. E. Frère, *Little Sister*, 115*l.* (White); M. G. F. Philippeau, *At the Fountain*, 38*l.* (Tooth); Mr. G. Smith, *The Cherry-Seller*, 152*l.* (Baldwin); Stanfield, *A View on the Rhine, near Bonn*, 144*l.* (Cox); Mr. H. B. Willis, *Milking Time*, 94*l.* (Mendoza); Mr. F. R. Lee, *The Bass Rock*, 90*l.* (Munting); Mr. F. R. Pickersgill, *Paris and Helen*, 105*l.* (Clarke); Mr. E. W. Cooke, *Sunrise, near Mazzorbe, Venice*,

128*l.* (Whiteway); Mr. W. R. Frost, *Andromeda*, 147*l.* (Tooth); Mr. E. M. Ward, *An Incident in the Life of Marie Antoinette*, 99*l.* (Agnew); P. Nasmyth, *Carshalton Mill, Surrey*, 286*l.* (White); Mr. T. Faed, *New Wars to an old Soldier*, 341*l.* (Agnew); Mr. W. Gale, *The Return of the Prodigal*, 136*l.* (Permain); Mr. G. C. Stanfield, *Limburg on the Lahn*, 94*l.* (Whiteway); Collins, *The Nutting Party*, 945*l.* (Jones); W. Müller, *An Interior*, 147*l.* (Warne); John Martin, *The Happy Valley*, 89*l.* (Harrison); John Phillip, *The Spaw-wife of the Clachan*, 210*l.* (Mendoza); A. Solomon, *An Awkward Position*, 102*l.* (same). Drawing from Paris: Ingres, *Le Serment des Horaces, after David*, in the Louvre, 57*l.* (James). Pictures: M. Ziem, *View from St. Mark's Quay, Venice*, 79*l.* (Gordon); A Canal Scene, Venice, 68*l.* (same); Greuze, *Head of a Young Girl*, 60*l.* (Rutley); M. Diaz, *Rock in the Forest of Fontainebleau*, 70*l.* (Ruel); M. Van Marcke, *Cows at Pasture in Normandy*, 105*l.* (Harrison); Troyon, *Cows in a Shower*, 252*l.* (same); M. J. Dupré, *A Woody River Scene*, 199*l.* (Permain); A River Scene (same). Mr. Boden's pictures: Mr. R. Ansdell, *A Highland Scene*, 210*l.* (Lee); Sheep and Lambs, 110*l.* (same); T. Creswick, *An Avenue, with Figures and a Dog*, 131*l.* (Johnson); A River Scene, with a Water-mill, 152*l.* (Bartlett); A Landscape, with figures crossing a rustic bridge, and a Dog at a Brook, 189*l.* (W. Boden).

MR. EYRE CROWE is preparing two pictures, one representing *Old Mortality* repairing records of Covenanters' Graves, Sir Walter Scott approaching the pious man; and the other, *A Meeting of the Society of Friends*.

H.R.H. THE PRINCE OF WALES will preside at the Dinner of the Artists' General Benevolent Institution on the 6th of May. The proceeds are to be devoted to the special fund, now forming for the support and education of the orphan children of artists.

## MUSIC

THE ORATORIO CONCERTS, March 12, at St. James's Hall.—Dr. F. Hiller's Cantata, "NABUCCA," first time in London; Descriptive Overture, "The Fall of Jerusalem," by Joseph Barnby; Handel's Tenth Chordos Anthem, "Let God Arise"; "O Salutaris Hostia," and "De Profundis," by Ch. Gounod. Miss Edith Wynne, Miss F. Chastfield, Miss Julia Elton, Mr. Cummings, and Mr. Santley. Band and Chorus of 350. Conductors, Dr. F. Hiller, Mr. Barnby and M. Gounod.—Stalls, 10*s.* 6*d.*; Balcony and Area (Numbered and Reserved), 5*s.*; Balcony, 3*s.*; Area, 2*s.*; Admission, 1*s.*; at St. Nivello's, 1*s.*; Berners Street, and St. Foultry; the principal Musicians; and Austin's, St. James's Hall.

### MENDELSSOHN'S 'ST. PAUL'

WHAT is the reason why the oratorio 'St. Paul' is preferred in Germany to 'Elijah'? How is it that 'Elijah' in England is more popular than 'St. Paul'? These questions have been often mooted abroad, but very little discussed at home. The "vox populi" is omnipotent here; preferences are decided by the majority; the minority in favour of 'St. Paul' is principally composed of very learned musicians, and of that body of amateurs with whom the earliest impressions are the most lasting. The few British survivors of those present at the Dusseldorf Musical Festival in May, 1836, when 'St. Paul' was first performed under the gifted composer's direction, although their enthusiasm for the work was unbounded, are now divided in their opinions as to its superiority or inferiority to the 'Elijah.' Germany has, however, never swerved from her first love; to this day the award of excellence is extended to the Apostle and not to the Prophet. England, on the contrary, after 'Elijah' had been produced in this country, has adhered closely to the judgment pronounced at the Birmingham Festival in 1846, that the work is Mendelssohn's masterpiece. Now, conceding for the moment that this verdict is the just one, although there is much to be argued for its reversal, it must be remembered that time and circumstances have done much to account for this country's adoption of 'Elijah' almost to the exclusion of 'St. Paul,' the rare appearance of which, be it remarked, reflects no credit on our musical public, nor on those who affect to guide public opinion. The first introduction of 'St. Paul' here

was at the Liverpool Musical Festival, in October, 1836, only a few months after it had been heard at Dusseldorf. The late Sir George Smart was the conductor; he understood the execution of Handel's oratorios according to tradition, but he knew nothing about Mendelssohn; the latter in 'St. Paul' effected a revolution. Founded as the work is on Bach and Handel, it was the fusion of old forms based on novel resources; it was the use of ancient materials grafted on modern style. Neither conductor, principals nor players understood the score and its subtle points. It was the chorales chiefly which made the oratorio at Liverpool, although there was some fine solo singing from Braham, H. Phillips, Mrs. Alfred Shaw and Mrs. Wood. Matters were not much mended when 'St. Paul' was first done in Exeter Hall in March, 1837, by the then young Sacred Harmonic Society. In September of that year Mendelssohn gave some hints as to its execution by the amateurs, but he did not conduct. In the same month, however, at the Birmingham Festival he directed the performance. The Exeter Hall repeated the oratorio in 1838 and 1839; but four years were then permitted to pass before it was revived, the truth being the conductor of the period was not up to his work. In 1844 there was a slight reaction, owing to the liking of the late Prince Albert, who was a good musician, for 'St. Paul,' and Mendelssohn conducted his oratorio. But from 1836 to 1846 only eight performances were given of 'St. Paul' in Exeter Hall, as against forty-one of 'The Messiah,' seventeen of the 'Israel in Egypt,' and twelve of 'Judas Maccabeus.' The Handelian conservatives were strong, because the Society had a conductor opposed, as he stated, to innovation. In 1846 'Elijah' appeared at Birmingham, and the modified score was produced in London in 1847. It is not too strong a term to state that 'St. Paul' was snuffed out, just as 'St. Paul' had virtually extinguished Spohr. In 1850 Sir Michael Costa conducted 'St. Paul' for the first time; the result was it was given three times as against the four times of 'Elijah.' Now this might have been made the turning-point for the former production. Had the Sacred Harmonic Society Committee persevered with it, as they had done so successfully with 'Israel in Egypt,' which at last financially was as successful as 'The Messiah,' 'St. Paul' would have eventually won public favour—never possibly to the extent of the 'Elijah,' but sufficiently so as not to let a season pass without its recondite beauties being recognized. If its visits are like those of angels as to rarity, at all events they are beatific when they do arrive. Perhaps there never has been a finer performance than that of the 3rd inst. in this country. There was no apathy—no indifference on the part of the immense assemblage. The conductor, who generally resists *encores*, accepted only two, although the manifestations would have justified treble that number; the first was for the contralto air, "But the Lord is mindful of his own" (which can be paired off with "Rest in the Lord"), devotionally delivered by Madame Patey; and the second to the cavatina for the tenor, "Be thou faithful unto death" (quite equal to the two tenor airs in the 'Elijah'), admirably sung by Mr. Vernon Rigby, who had his rival in excellence in the violoncello *obbligato* beautifully played by Mr. E. Howell. Madame Sherrington in the lovely air, "Jerusalem, Jerusalem" (what soprano air in the 'Elijah' eclipses this exquisite conception both for voice and accompaniment?) also distinguished herself. Mr. Santley surpassed himself (and certainly all his colleagues) in the recitatives by his dramatic declamation; he was as fine and impressive in the music of 'St. Paul,' as he is in that of 'Elijah.' Alike in the florid and very difficult aria, "Consume them all," in the depth of pathos of the air, "O God, have mercy," and the religious fervour of "I praise thee, O Lord," he was equally to be eulogized. Both band and chorus must be strongly commended. The orchestral prelude and the delicate accompaniments which in turn call forth the utmost executive skill of all the players, stringed, wood, brass, organ and percussion, were superbly



handled. The trumpets and trombones in the sublime chorus "Sleepers, awake" must be specified. The stringed in the under-current of instrumentation to the chorus "Happy and blest" (a gem of surpassing beauty) were perfection itself. The *obbligati* for oboe and flute were nicely executed. The choralists were remarkably zealous and effective: occasional eagerness to start was less to be observed than usual, and the *sang froid* and promptitude of Sir Michael Costa caused the attacks to be more than usually steady and the points to be taken up with more than ordinary precision. The altos, to which voices the composer, in 'St. Paul,' has assigned such charming entries, were really exquisite in tone. It is too tempting a theme to dwell on the choral attributes of 'St. Paul,' commencing with the stately chorus "Lord! Thou alone art God," followed by the indignant outbreaks of the populace, "Now this man ceaseth not," "Take him away," and the appalling "Stone him to death," after which the devout chorale "To thee, O Lord," and the soothing chorus, "Happy and blest," come on the ear with charming contrast. It is impossible to enumerate in detail the manifold beauties of the choral portion. The powerful five-part one opening the second section of the oratorio, with its fugue on three subjects, the inspired one, "How lovely are the messengers," and the exciting one of the enraged people, "Is this he," which is relieved afterwards by the "O, be gracious," so insinuating in melodious imagery, might be dilated upon. But the entire oratorio is a masterpiece. It is no argument against its competition with 'Elijah' that in the latter Mendelssohn was less conventional and more impulsive, that his recitatives are more rare and less dry, that the concerted pieces are more varied and better voiced, that the solos are more captivating and ear-catching. Even assuming that these opinions as to the 'Elijah' are all accurate, still it can be urged on the other hand that 'St. Paul' possesses points of grandeur, displays fancy and imagination, pathos, and power, which justify Germany in her preference, and free the musicians and amateurs of the minority in this country from partiality or prejudice in the declaration of their faith in 'St. Paul' as a work entitled to equal immortality as the later oratorio.

THE CONCERT SEASON.

THE Philharmonic Society dates from 1813; it is, therefore, one of our most ancient associations. It has survived much opposition, and it is likely to survive keen competition still, if the directors will continue to abandon the close borough system of former days. It commenced its fifty-ninth season on Wednesday, with the *prestige* of the highest royal patronage, and the presence of royalty, rank and fashion. But Art-advancement will be its greatest protection; it is not within the province of fashion alone, in this age, to sustain musical institutions. These must rise or fall on their own intrinsic merits and their actual doings. Last night's programme may be regarded as following the example of former days, when the composers of the epoch were specially invited to conduct their own works. The complimentary invitation by the Society, in this instance, was to M. Gounod. He was entitled to the distinction. His works exacted the honour, which was responded to by a welcome the more enthusiastic, as it was the exile as well as the man of genius who presented himself in the conductor's rostrum. And he must not be disappointed if truthful recorders of his advent feel bound to state that his fame will certainly not rest on the two orchestral pieces—a Symphony in D, which, with its occasional prettiness, was as weak as water, and a Saltarello in a minor, vigorous, but not dignified, which owes its origin to Mendelssohn's 'Walpurgis Night.' The Symphony is M. Gounod's first essay in the orchestral epic; and like many beginnings, of even the greatest masters of orchestration, it has no individuality—it belongs to any preceding symphony-writer who is studied by Academy pupils. But M. Gounod's genius asserted its supremacy in another form—in a grand religious

song—the setting of Longfellow's words, "There is a green hill," superbly sung by Mr. Santley, rapturously re-demanded, and destined to occupy a permanent position in the *répertoire* of sacred music. The last verse has a climax rising with the poet's intention; it is scored with consummate skill, the harp *obbligato* being prominent over a devotional under-current of rich instrumentation. Miss Edith Wynne had the cavatina from the 'Reine de Saba,' Queen Sheba's air, and sang it exceedingly well. The second part was devoted to Beethoven's Symphony in C minor,—a glorious monument of his memorable imaginings, which required no bust to be exhibited to convey a notion of the man, when the ear, and not the eye, conveyed to the auditory that it was a master-mind whose colossal conceptions were being realized. Weber's overture, 'The Ruler of the Spirits,' concluded the scheme, the honours of which might fairly be claimed by Herr Joachim's wondrous execution of Mendelssohn's violin concerto, the veritable crowning sensation of the evening. M. Gounod, after directing his own works, was followed by Mr. Cusins, who conducted the other pieces.

The title of the Monday Popular Concerts is, in respect to the employment of native talent, a misnomer: for "popular" read "German," the Teutonic element having been so manifestly, even to injustice, in the ascendant. A variation in the order of the programme on the 6th may perhaps be the precursor of a display of a little more nationality in the management. There was an English pianist and an English tenor, the latter (Mr. Cummings) really singing English songs by Prof. Sterndale Bennett and Mr. Henry Smart. Mr. Franklin Taylor has won his access to St. James's Hall by his excellent performances at the Crystal Palace Concerts. He can hold his own against any of the German *artistes* who appear so constantly, as he proved in the execution of Beethoven's Sonata in E flat ('Les Adieux, l'Absence et le Retour'), and of the pianoforte part in Schubert's trio in B flat; in the latter he stood his ground bravely, even with the mighty competition of Herr Joachim and Signor Piatti. Mr. Taylor has a nice touch, his executive skill is unexceptionable, and he is altogether a careful and conscientious *artiste*.

The Princess Matschinsky, at her own evening concert, confirmed the favourable impression entertained of her style at her *début* last week, but at the same time had the same defect as to intonation. Her leaning towards Mozart is to be commended, for she sang the 'Dove sono,' and took part in the duet with Fräulein Liebhart, 'Sull' aria,' from the 'Nozze di Figaro.' She was also allied with Mr. Sims Reeves in Verdi's duo from 'Ernani,' "Ah, Morir," which was re-demanded. Mr. Sims Reeves sang a new ballad by Mr. Thorpe Pede. The vocalization of Miss Jenny Pratt, who ought to be more often before the public, was sympathetic. Except the flute solo of a new-comer, M. Sauvlet, which was clever, there was nothing out of the routine order of miscellaneous concerts.

Mr. J. F. Barnett's cantata, 'Paradise and the Peri,' was performed at the Crystal Palace concert on the 4th inst., conducted by the composer; the solo parts were sung by Madame Vanzini, Madame Patey, Mr. Vernon Rigby and Mr. Santley. The reception of the work was highly favourable. There were re-demands and recalls sufficient to show the interest taken in the work by a large auditory; and perhaps the most satisfactory result of the setting of a very dull subject may be, that it will supersede Schumann's intolerably dreary music to Moore's poem. Herr Manns conducted Auber's 'Zanetta' overture at the opening of the programme, and Mendelssohn's 'Wedding March' at its close; so that the Cantata was placed between two very animated pieces.

There is one striking advantage of the schemes of classical chamber compositions executed at the Musical Evenings over those of the Monday Popular Concerts: works by modern English composers are not ignored by the director, Mr. Henry Holmes. At the concert on the 2nd, he introduced a clever Sonata in F, composed by Mr. Walter Macfarren

(brother of Mr. G. Macfarren), for pianoforte and violin. The slow movement, a *romanza*, is in sentiment well contrasted with a vivacious *rondo finale*. Mr. W. Macfarren was the pianist and Mr. H. Holmes the violinist. The fine playing by Signor Pezze of a violoncello solo by Schumann, caused its re-demand. Madame Dowland was the vocalist. Beethoven's string quartet in B flat, Op. 130, and Mendelssohn's string quintet in A, were the other instrumental items.

The singing of Madame Haydée Abrek at her evening concert justifies the reputation she has acquired in Paris as an amateur. There was no difficulty in recognizing her as the lady of rank whose rich mezzo-soprano voice has so often delighted the congregations at the Madeleine. She selected M. Gounod's 'Ave Maria,' the florid air from Auber's 'Fra Diavolo,' and the Drinking Song from M. Masset's 'Galathée,' to display her powers of expression and her executive skill, and proved herself to be an accomplished *artiste*. Her style is so dramatic that her success on the lyric stage, should Madame Haydée select an operatic career, would seemingly be certain. She was assisted by Signori Gardoni and Delle Sedie, two artists with but little voice, but whose admirable method makes up for physical deficiencies, and by MM. Delaborde, Hammer, Van Waefelghem (a new alto player), Lasserre, and Signor Fiori.

MUSIC AND THE REVISED CODE.

In the *Athenæum* (ante, 2259) a Correspondent, in correction of a brief notice which had previously appeared in these columns, of the interview with Mr. Forster of the Deputation of the Society of Arts, took a more hopeful view as to the minister's intentions of the prospects of musical teaching than was held out by Mr. Forster according to our report. It was explained that, although he had received no musical instruction when at school, he by no means undervalued the art, and that teaching in singing was not to disappear from any school in which it is taught. The advocates for the extension of tuition in music in our national schools were consoled by our Correspondent's explanation, and it was hoped that Music would stand as good a chance as Drill. We now learn that in the New Revised Code music is withdrawn from the list of subjects for which a grant was obtainable in elementary schools. This sudden determination of the "powers that be" is based, as it is affirmed, on the inability of more than a few of the inspectors to examine in the subject. Mr. Forster grounded his chief objection on the lack of time for the pupils to study, inasmuch as there were so many other pressing requirements; and he also referred to the deficiency of teachers. Now, assuming that the number of musical amateurs amongst the inspectors is at present so very scarce, surely music is not such an abstruse science as to present difficulties not to be surmounted by the ordinarily-instructed school officials. It is not exactly required that an inspector of music should be a Beethoven or a Bach, a Mozart or a Mendelssohn: he would not be required to compose an oratorio or an opera; a fugue would not be expected from him in conveying the knowledge of sight-singing; and an inspector might attend a training college to learn his notes. But setting aside the assumed incapacity of the inspectorial class, surely before such an extreme step was taken as stopping the supplies the authorities might have temporarily employed either Mr. Hullah or Mr. Martin (professors who have been habituated to teach music to the masses,) to have formed a special class to train the inspectors, who, of course, cannot be expected to include drill amongst their accomplishments, and would require the aid of sergeants to impart the military exercises. There can be no harm in commencing certainly with the goose-step, but to end with it will not exactly "soothe the savage breast,"—and what element of civilization is more efficient than the science of sweet sounds? Are there not special inspectors of drawing, and is not music as deserving of consideration as the sister art?

## Musical Gossip.

At the second of the St. John's Wood Monthly Popular Concerts on the 9th, Carissimi's Cantata (1690) was introduced, of which, and other pieces of a programme of varied interest, our notice will appear in the next *Athenæum*.

The Gaiety Company appeared for the first time at the Crystal Palace on the 7th inst., in Offenbach's 'Trombalcazar.' It is proposed to give every Tuesday and Thursday during this month operettas and light dramatic pieces of the Gaiety repertoire, under the direction of Mr. John Hollingshead. The Crystal Palace directors are imitating the plan of action adopted by the Berlin Kroll'schen Theater.

The Tonic Sol-Fa Association has announced a Peace Festival for the 21st inst., with 7,000 performers, at the Sydenham glass house.

At the third of Mr. Henry Leslie's Choir Concerts, on the 9th, the programme comprised Mendelssohn's psalms, "Judge me, O God," and "Hear my prayer," Wesley's magnificent motett, "In exitu Israel," and Bach's glorious motett, "The Spirit also helpeth us."

HERR FERDINAND HILLER, of Cologne, who has arrived for the season, will give three pianoforte recitals, assisted by Madame Schumann, Herr Joachim, and Signor Piatti. He will also conduct his cantata, 'Nala and Damayanti,' on the 15th, at the Oratorio Concerts.

AFTER an illness of seventeen days, Mdlle. Nilsson was enabled to resume her professional duties, and sang the soprano part in Rossini's 'Stabat Mater' on the 20th of February, Miss Cary being the contralto, Signor Brignoli the tenor, and M. Verger the basso.

The morning concert at the Alhambra, on the 4th, will add considerably to the funds of the French Benevolent Society and the French Hospital and Dispensary, in aid of which the following artists afforded their gratuitous services: Mesdames Viardot, Calderon, Weldon, De Méric Lablache, Di Bono, C. Gottschalk, Haydée Abrek, Mdles. Hortense and Elise Damain, La Petite Camille, M. Jules Lefort, M. Rivière, Signori Uriò, Boretti, Bellini, Delle Sedie, Bottesini, Arditi, M. Delahaye, Heer Van Biene, and M. Gounod.

Two new works by M. Gounod, 'O Salutaris Hostia' and 'De Profundis' (130th Psalm), will be introduced at the Oratorio Concerts on the 15th, besides a descriptive overture, 'The Fall of Jerusalem,' by the conductor, Mr. Barnby.

MR. W. COENEN proposes to give three concerts for the purpose of introducing modern music which is the least known.

M. GOUNOD has chosen the Latin words of the Psalm, "By the waters of Babylon," as the subject for his composition at the opening of the Royal Albert Hall. It is a sad but appropriate and pathetic idea which has led him to do so.

Two statements in Dr. Wyld's announcement of his "New Philharmonic Concerts" for the present season are objectionable: in the first place, it is not correct to state that the Pianoforte concertos of Beethoven have received less attention during the Centenary Celebrations than his other compositions; on the contrary, these works received, particularly at the Crystal Palace, special attention; at the Sydenham Concert-room the five pianoforte pieces were played, and admirably too. Dr. Wyld's enumeration of singers and instrumentalists of note, who, over a period of some years, have appeared at his concerts, is calculated to mislead when he states that "some of whom, with others of equal celebrity, will be engaged during the present period." Any person conversant with the cited names will know that but an infinitesimal fraction will be heard in this country again, and that "equal celebrities" are rare indeed. It is not by this style of advertising that the high aim of Art advancement of the chief founder of the New Philharmonic Concerts, the late Mr. Frederick Beale, can be attained. The gong and drum ought not to be played by a Professor of Gresham College.

'CENTIFOLIE,' a three-act piece by Herr Anton Langer, with music by Herr Franz von Suppé, has been produced at the Karl Theater in Vienna.

At La Scala, in Milan, the first performance of the new opera, 'Amleto,' composed by Signor Facchio, and the libretto by Signor Bojto, seems to have taken place under the most unfavourable circumstances. Signor Tiberini, who was to have appeared in the part of Hamlet, was ill, and not able to sing; and the Milanese papers say that the other artists, the chorus, and the orchestra, vied with each other in helping to increase the confusion of a first night's performance.

THE Milanese journals, which are so enthusiastic about the singing of Miss Dove Dolby in the secondary part of Sibel in Gounod's 'Faust,' at La Scala, do not state whether her powers would suffice to undertake the character of Marguerita, to entitle her to the honours of being a *prima donna assoluta*.

MADAME LUCCA created a *furor* in Nicolai's 'Merry Wives of Windsor,' at Berlin. The Juliet of Frau Mallinger, in M. Gounod's opera is much liked in the Prussian capital. The varied repertoire at the Berlin opera-house shows how free from prejudices as to schools are the German audiences. Beethoven, Mozart, Meyerbeer, Spohr, Weber, Wagner, Lortzing, Halévy, Auber, Hérold, A. Adam, Otto, Nicolai, Rossini, Verdi, Bellini, Donizetti, Flotow, Gounod, A. Thomas, &c., are all heard in turn. There is no special run upon a limited number of works of the Italian composers.

THE death at Como of Signor Philip Taglioni, at the age of ninety-three years, is announced. He was the father of Paul Taglioni, the ballet-master of Berlin.

MENTION is made of a young Portuguese composer, Angelo Miguel, as a writer for the lyric stage, who is likely to be heard of beyond Lisbon.

THE orchestral works of Fräulein Aline Hundt are exciting attention in Berlin. The lady writes symphonies.

At the seventh Gürzenich Concert in Cologne, a Symphonic fantasia by Dr. Keller, the conductor (the 'Erlkönigs Tochter') was executed. Herr Wilhelmj performed Paganini's violin concerto; Frau Wüerst was the vocalist.

THE 'Johannes Passion' of Bach has been executed by the St. Cecilia Union at Hamburg; the solo singers were Frau Walter Strauss, Frau Joachim, Herren Otto and Schulze. Now that the 'St. Matheu Passione' of Bach has been introduced in London, why not the 'St. John'? Let Prof. Sterndale Bennett and Mr. Barnby take the work in hand.

MADAME PATTI has been playing Ophelia in the 'Hamlet' of Mr. Ambrose Thomas, and Juliet in M. Gounod's opera. Madame Patti was to sing at Moscow in three concerts, at the close of the St. Petersburg Italian opera season.

'INDIGO, ODER DIE VIERZIG RÄUBER,' the new comic operetta, by Herr Johann Strausz, was brought out in Vienna on the 10th of February. The house was crowded, and the piece was received with enthusiasm. The music contains several charming and melodious songs.

## DRAMA

## DRAMATISTS OF THE PRESENT DAY.

VI.—MR. JOHN OXENFORD.

MR. OXENFORD is one of the most prolific dramatists of the present day. He has written farces, comedies, comediettas, serio-comic dramas, operas, operettas, prologues and epilogues for plays, and words for songs; he has made translations from the French, from the German, and from the Italian; and for a long series of years he has given us his opinion of all the important dramas that have been produced on

our stage. According to trustworthy authority, the number of pieces he has contributed to the London theatres is no fewer than eighty. But, although he has done many things, it cannot be said he has done much. His intellectual energies have not been concentrated on any great work, but have been dissipated on slight performances. I can call to my mind nothing original of his which has taken high rank as literature, or for which one could reasonably predict lasting popularity. The chief produce of his dramatic activity are farces, or dramas resembling them in kind if not in sort. His earliest pieces were 'My Fellow Clerk,' 'I and my Double,' and 'A Day Well Spent,' brought out at the Lyceum in 1835; and since that year his pen has never been long idle. The late dinner-hour of our day, combined with the increasing disposition of cultured people to show no emotion, is inimical to farce. Still, there are many writers ready to supply fore-pieces and after-pieces to play the audience in and out of a theatre; and of these Mr. Oxenford is one of the most successful. Some of his pieces are highly popular. 'Twice Killed' and 'Only a Halfpenny' are always productive of uproarious mirth. Neither of these, nor any other farce by Mr. Oxenford, is, however, to be compared with many of the established pieces by other writers. Mr. Maddison Morton's 'Box and Cox,' for instance, in the perfection of its structure and its motive, is superior to anything he has produced. The happy idea of bringing into juxtaposition two persons the exact converse of each other in habits, in tastes, in dress, in calling—for the one ministers to the outside of a man's skull and the other to the inside—cannot be repeated with success. But Mr. Oxenford's farces invariably divert an audience by the felicitous dialogue and the comic situations unfolded. Even 'Twice Killed,' which is nothing higher than an anecdote expanded, is laughter-producing. We are not expected to give credibility to the incidents of a farce; but I know no farce by Mr. Oxenford which does not seem, on presentation, a transcript, although exaggerated, of natural and ordinary events. His serio-tragic pieces, too, of which 'The Porter's Knot' is the best known, have all many excellencies. The characters are not original; they are types placed in the required situation. But they have idiosyncrasies which tend to make them seem original. The scene in 'The Porter's Knot' in which Samson Burr finds that his son, upon whom the hope of his life has been placed, is unworthy of the sacrifices he has made, is remarkably happy. Smirk, a London money-lender, suddenly appears in the little seaport town on the Kentish coast where the elder Burr resides, and where the younger Burr is about to establish himself as a surgeon, and presses his claim upon the father for the amount of the son's debt. At first the father is enraged, and calls his creditor a pettifogging scoundrel; but, having sudden thought of his wife overhearing the dialogue, he entreats forbearance:—

SMIRK. What! do you appeal to the feelings of a pettifogging scoundrel?

SAMSON. Oh, sir! I am a plain man—an uneducated man. I have not learned to pick and choose my expressions when my temper is upset.

SMIRK. Then, sir, as you call "scoundrel" the man who merely comes for his money, what pretty word would you bestow on the man who borrows money without the slightest chance of repaying it?



SAMSON. Oh, I don't know—I don't know.

SMIRK. Well, I will tell you the expression that will be used by people in general. They will say that although Mr. Burr, senior, is an honest man, Mr. Burr, junior, is a — swindler!

SAMSON (*enraged*). Take care what you — (*suddenly checked*). No! he's right. Gussy is a —. Ugh! I could send my fist into his malicious face—but he's right; he's right! (*Humbly*) Sir, pray don't use any more hard words. There is a poor woman in the house who would break her heart if she were to hear you—and my heart might be broken too; but I don't so much mind that.

By this scene, although the play is an adaptation from the French, Mr. Oxenford has proved he can move the tears as well as the laughter of his audiences. In the same direction, however, he has been excelled by others. Mr. H. T. Craven in his original plays, 'Milky White,' 'Meg's Diversion,' 'The Post Boy,' and 'The Chimney Corner,' has given us examples of serio-tragic dramas finer in the most essential qualities. Mr. Craven's construction is imperfect, and his dialogue is vitiated by bad puns; but in all literature I know not a more effective situation than that in 'Meg's Diversion,' where Jasper Pidgeon, a humble mechanic, finds that his brother, who has been educated as a gentleman, is loved by the woman he himself adores. The brother slights Meg for her sister, —partly because he is desirous of avenging insults placed on Jasper, but chiefly because his love for the sister is intense. The chivalrous conduct of Jasper under the circumstances has never been surpassed. Here is the passage:

JASPER. Carry out the hopes you have raised in that poor girl's heart.

ROLAND. I tell you I am pledged to her sister.

JASPER. Her sister?

ROLAND. Cornelia—and as to your generosity, dear boy, I am sorry to break the news in the midst of your anger; but you have nothing! Eytam has just discovered—that I long suspected—our uncle made a recent codicil, stating that though some little folly of mine had incensed him, he forgave, and left me all.

JASPER. And take it! What is wealth to me who have none to share it? But won't you prove yourself worthy of it by acting with honour to Meg?

ROLAND. Once for all—I cannot.

JASPER. Then, brother, be hanged! You are no brother of mine; and I have no means of revenging poor Meg's wrong but by this arm, which before now has fought for justice in a workshop, and thrashed the rascal as I will you—yes, you! (*throws off his coat*). The name of a penniless mechanic—the name of his father—is disgraced by a gentleman! Let manhood be the referee!—Come on!

Mr. Oxenford's pen has not been confined to dramatic works. He is an accomplished scholar, and has enriched the literature of his country by contributions from other languages. English readers unacquainted with German know Goethe's 'Dichtung und Wahrheit' only through his translation, and it is to him we are indebted for Eckermann's 'Conversations with Goethe,' a work which, I believe, has higher literary merits than the original. On all he produces there is a bloom of vigour. The characters in his dramas may be imperfect; but the outlines are firmly and freely traced. Whatever he writes—whether play, translated song or original criticism—is obviously the outcome of a robust mind, expressing itself with condensed, but careless force, in language always appropriate to his intention. He is as masculine a writer as Dryden. Within the limitations he assigns himself, he has no superior.

It is by his dramatic criticisms, however, that Mr. Oxenford is best known. Born in 1812, he was educated for the law; but he soon renounced legal pursuits, and has for many years occupied a prominent position as theatrical

critic of the most influential journal in Europe. A critic such as he holds no contemptible office. He is, or should be, a lawgiver in Art. He takes, or should take, his stand on a higher place than that occupied by the author criticized. Except that, perhaps, the executive faculty is weak in him or has been altogether denied him, he should be on equality in his art with the practical artist himself. Having before him the examples of Goethe and other less famous minds, it is no reproach to him that he has failed as an artist. In England, however, critics of the dramatic art, at least, do not regard their calling with the honour it deserves. With theoretical criticism they do not aspire to deal, but habitually content themselves with announcing the name of a new piece, revealing its plot, and giving their opinion on the merits of the actors. This, to speak mildly, is theatrical reporting, not dramatic criticism, and might be performed for any journal with as much benefit by the gentleman who describes accidents and offences as by the representative to whom it is now assigned. Minute exposition of art principles is not needed; but some hint of the reason why one dramatic representation is applauded and another condemned would not be unwelcome. The hint, however, is not given. We cannot see the factors out of which the resultant is obtained, and the verdict has little worth. Mr. Oxenford, who, by the admission of his fellows, is recognized as "the best dramatic critic of his time," does not present himself as a model. On the question whether a dramatic author is the proper person to be a dramatic critic, I have no intention of touching. I do not charge Mr. Oxenford with being unfair: I only believe him to be inadequate. He deserves grateful praise for that having the strength of a giant he does not use his strength unmercifully. From observation and inquiry I can report that he has never written with a malicious pen, but has generously befriended the beginner. His good-nature is a theme with all young authors. It is, however, this very good-nature which checks and hampers his usefulness as a critic. His lenity to managers, authors and actors has had injurious effect upon dramatic art. Had he persistently assigned harder censure and more judicious praise he would have repressed many of those absurdities and evils of the modern stage which intelligent play-goers now mourn. A student of German literature, he must well know that to criticize a work of Art, reference should be made to something beyond extrinsic facts; and yet he never makes attempt to reach the essence. He mildly gives us his opinions; but the bases of his judgment are not to be discerned. He proportions his notice of a piece to the pretensions of an author, or the importance of the house at which it is produced, and not to the value of the work. From his critiques the public do not learn why one drama is bad and another good. He has not instructed our taste in things dramatic. He has planted no seed that has ripened. I expect him to show play-goers that elaborate charades are not comedies equal for their dialogue to those of Sheridan; that a writer who uses without acknowledgment the plots and plays of another should be treated with contempt; that a farago of nonsense, "the drift and purpose of which," he admits, "is utterly unintelligible," cannot

contain "a part that completely suits the fair directress"; that the making of novels into plays simply by the use of paste and scissors does not entitle a man to be called a dramatist. But lovers of the drama are not indebted to Mr. Oxenford for such service. His ways are the superficial ways of other critics, and his power, as theirs, has been ill-used and mis-used. He is the best of our theatrical reporters—but he is only a theatrical reporter. Q.

#### THE GAIETY THEATRE.

'WAIT AND HOPE,' the new drama by Mr. Byron produced at the Gaiety Theatre, is thin, weak, and unsatisfactory. It is a composite and nondescript production, belonging to the realistic drama in respect of plot and incident, but leaning to the romantic school in the demand it makes upon the credulity of the spectators. Characters, scenes and situations are all unnatural; the relations of the *dramatis personæ* are impossible, and their actions are inconceivable or void of meaning. A sort of interest is inspired by the story, in which the domestic element has a pleasant predominance. But here ends all that can be said in favour of a play which is as poor in literary merit as it is unsatisfactory from the standpoint of dramatic art. John Lockwood, a master builder, lives in the same house with a young and pretty cousin he has adopted. One improbability meets us thus at the outset. Lockwood is a middle-aged man, and has got accustomed to regard Alice as a child. Manners, however, are not so Arcadian that two people who are merely "cousins many times removed" can dwell alone in a house without incurring some misinterpretation or censure. Lockwood is quite insensible to the charms of his relative, and yields all his admiration and his love to her friend Rose Raynor, a pretty and giddy-pated girl. To her he, not very hopefully, proposes. That his advances meet with favourable recognition, is due to the fact that Rose is piqued by what seems neglect on the part of Frank Tarleton, her former lover. Her aversion to her new suitor is thinly disguised; and a hint from Tarleton that he still loves her, brings her, with a cry of rapture, into his arms. Lockwood sees her at the unpropitious moment when she hears Tarleton's renewed offers, and vows vengeance against the man who has blighted his life. Subsequently, he devotes his time and his fortune to the task of carrying into effect the schemes he has planned in a moment of fury. How he nearly succeeds—how, in the course of a seven years' chase he brings those he regards as his enemies face to face with blank and utter desolation—how the sweet prattle of a child awakens his better nature—and how, having forgiven those he had so long persecuted, he becomes a ruined man, and solaced by the late-found love of Alice, thinks ruin preferable to prosperity, may soon be told. But the radical defects of the story render the commencement so improbable, that no termination can be wholly satisfactory. So slight an offence as Rose Raynor has committed against Lockwood cannot possibly justify so tremendous a retribution. Girls ought not to coquet, or play fast and loose with men; but so long as they are girls they will do so; and he is but a sorry fellow who tries to ruin a woman's whole life for the sake of an offence committed in ignorance of its full import. Tarleton is guilty of no offence at all, and Lockwood's anger against him is meaningless and unreasonable. He is first afield, and the interloper, if such exists, is the man who came after him, mistaking a flank movement for a retreat. One instance of absurdity and bad taste is shown in Tarleton's coming to the house of Lockwood to seek Rose, and insulting his host under his own roof. Such an offence is, however, utterly inadequate to account for serious action. Yet the spectator is asked to believe that the influence of this and other like matters is strong enough not only to warp the judgment of a sane man, but to convert a cheery and benevolent old gentleman into a fiend. Natures are not easily put off, and such a marvellous change of being

as Mr. Byron describes could not possibly be produced by causes tenfold as important as those assigned. The characters generally are exaggerated, and reveal the inmost depths of their natures or their most private opinions with equal readiness. A lawyer who is dissatisfied with everybody, and who is the domestic villain of the story, does not attempt to disguise his wickedness, but in speech and by gesture tells with melodramatic earnestness of method everything he thinks and intends. The same species of conversational looseness attends most of the characters. Alice Wainwright even, the most amiable and natural of all the personages brought on the stage, imparts her love secrets to an assemblage of festive wine-merchants and butchers. The acting, so far as the principal parts are concerned, was not much better than the play. Mr. Toole did not succeed in rendering the character of *Lockwood* either natural or pathetic, his denunciations of his guest and of his former love being spasmodic and extravagant. Mr. Taylor, as the lawyer, grimaced and fumed, and succeeded in conveying an idea of suffering physical tortures of the strongest kind. Miss Carlotta Addison played *Alice Wainwright* quietly and effectively. Other parts were slight in themselves, and received no great value from the interpretation.—The burlesque of 'Aladdin,' which follows, is marvellously attractive in all scenic respects, and is played amusingly by Mr. Toole, Miss Farren, and Miss Loseby.

## ST. JAMES'S THEATRE.

THAT Mr. Albery's comedy, 'Two Thorns,' played for the first time in London, on Saturday last, at the St. James's Theatre, shows no advance upon the previous works of the same author, is due, we are told, to the fact that it is an early composition, owing its production to the remarkable success obtained by the 'Two Roses.' This assertion is borne out by the play, which in its merits and defects alike exhibits marks of youth and inexperience. Those gifts which the author possesses are heaped upon it with something like extravagance, but the ingredients only to be acquired by long search are lacking. The fairy ladies have apparently attended upon its birth, and "strewn all their blessings on its sleeping head." But one fairy has been neglected, and has withheld her gifts, and the permanent success of the comedy seems consequently doubtful. A triumph such as it obtained on the first night has, however, seldom been seen. The audience, attentive throughout, was roused at points to absolute enthusiasm, and applauded with a frenzy startling to those accustomed to the indifference with which dramatic novelties are usually received. 'Two Thorns' has, in fact, some remarkably good and effective scenes, and is throughout an exciting and amusing play, with more ingenuity of situation than English comedy often presents. Its cardinal defect is, that the views of life it upholds are untenable; and that, good as are the separate scenes, the process necessary to arrive at them is unsatisfactory and difficult of reception. Other faults, such as occasional coarseness, are to be pointed out, but are less important, inasmuch as they do not affect the general structure of the drama. Want of *vraisemblance* in the whole is, however, the result of want of light and shade in the painting of the characters. The structure of the play is, moreover, cumbrous—a fault apt to be overlooked by those whose interest its progress enlists; and the various characters lounge off and on the stage in a manner inexplicable on any theory except that of the convenience of the writer. With these and more defects upon its head, 'Two Thorns' is still a fresh, healthy and amusing work, to which slight alteration would give a chance of a lengthened existence. Its story has, so far as the principal characters are concerned, a curious resemblance to that of 'The School for Scandal'; and it would not be difficult to show how every individual Mr. Albery introduces finds a kind of prototype in Sheridan's great work. The action concerns almost entirely the various personages connected with the firm of Parkhouse, Minton & Curling. Sir Kidd Parkhouse, Bart., has a pro-

found regard for rank and a considerable taste for wine,—Arthur Minton seeks happiness in conjugal repose, which is denied him, owing to the volatile disposition of his wife,—Bates Curling has a taste for practical jokes with a considerable leaven of malice underlying them,—while Frank Parkhouse, a nephew of Sir Kidd, who is in disgrace for offences of which he is altogether innocent, has no strong tastes or sympathies except profound admiration for Minton's daughter Lilian. Minton has married, for a second wife, an actress, who, while respecting and liking him, has an irresistible desire to enslave every man, young or old, who comes in her way. In this taste she is supported by Fanny Parkhouse, the niece of Sir Kidd. Very innocent are the flirtations carried on by the two women, since they have for definite end the thoroughly legitimate object of entrapping, as husband for Fanny, a certain would-be Lothario, a Mr. Jones. All the principal characters are now shown to the reader. The imbroglio is due to Minton's jealousy, the thoughtlessness of Mrs. Minton, and the malignancy of Mr. Curling. The last-named personage has discovered that the butler has a talent for imitating handwriting. A flood of anonymous letters is accordingly poured over the various characters, and means are contrived to thrust Mrs. Minton down the path of error, and to shame Minton by a revelation of the nature of his wife's relations. These schemes fail; since Minton, though jealous, is a man of sense. His heroism and generosity stand at length revealed, and effect such a conquest over his wife as cures her for ever of all tendency to flirt. Fanny secures her lover, who proves to be no Jones at all, but the son of a neighbouring nobleman, and all ends with a tableau of peace. From this sketch the weakness of the story is revealed, but not its strength. It is difficult, indeed, to see how strong situations could possibly result from the characters described and from such circumstances as have been stated. Strong situations, however, do undoubtedly crown each of the later acts, and the relations of the characters, in spite of all the antagonism they evoke, become interesting. Mrs. Minton is rather heartless, and none of the more important characters have any great fund of moral worth. But accepting them as they are exhibited, the spectator, over whom weighs no responsibility of deciding as to their merits, may become highly interested in their loves and feuds. Mr. Albery's dialogue has remarkable point, and some of his witticisms have a fine flavour. Others again are decidedly coarse, and are distinctly out of place in a comedy of middle-class life. The exposition of the piece was adequate. Mrs. Vezin gave to the character of Mrs. Minton as much life and reality as it was capable of receiving, and almost succeeded in rendering attractive the heroine's careless and heartless levity. Miss Brough and Miss Lilian Adair made the two English girls the pleasing and rather colourless beings they are apt to appear. Mr. Farren was quiet and temperate as Minton, and by the strict moderation and care of his acting in certain stronger scenes contrived to avoid a danger which the least extravagance would immediately have incurred. Mr. Brough's picture of Sir Kidd Parkhouse was clever and comic. Mr. Fred. Mervin was respectable in a juvenile part, and Mr. Young made an artistically repulsive being of the practical joker, *Curling*. Good scenery was provided. The comedy, which is in four acts, was well received throughout.

## CHARING CROSS THEATRE.

ON Saturday last Mdle. Déjazet re-appeared in her favourite part of M. Garat, in M. Sardou's comedy of the same name, and gave her clever and eccentric representation of the musical hero. The same evening an "Odelette Guerrière, Souvenir de Paris" was recited by Mdle. Riel. This is a tender and not very warlike ode, describing the emotions of a young girl of aristocratic birth, who, shut up in Paris, knows that her lover is fighting the Prussians somewhere on the frontiers or on the road to Paris. Its author, M. Catulle Mendès, has been chiefly known for compositions

in which the strong colours of the romantic school of poets were carried near to, if not quite over the bounds of extravagance. Mdle. Riel spoke the lines with great tenderness and grace, and looked very attractive in her tri-coloured scarf.—'Le Pour et Le Contre,' a one-act comedy of M. Octave Feuillet, was also given. This pleasant little scene of nuptial dispute and reconciliation introduced M. E. Barbe, who made his *début*, and seems a careful and intelligent actor. Mdle. Therval played the Countess with much vivacity and spirit. On Tuesday a new operetta by M. Lacombe, 'Les Amoureux de Boulotte,' was presented for the first time, M. Lacombe playing one of the maiden's many lovers. The music is by M. A. Mey.

## COURT THEATRE.

THE first change in the programme of this latest-born of London theatres was made on Monday, when Mr. Albery's comediotta of 'Doctor Davy' was substituted for Mr. Marshall's 'Q. E. D.' Mr. Hermann Vezin's impersonation of Garrick, the hero of the play, is an admirable specimen of painstaking and intelligent acting. The narration of the escape of a child, and the sudden doffing of Garrick's assumed character when the enthusiasm of his girlish admirer communicates to him a sympathetic heat, exercise a powerful and thoroughly legitimate influence over an audience. On Monday Mr. Vezin's performance was received with great favour. Miss Bishop gave a graceful representation of the stage-struck heroine. Mr. Righton, whose acting in 'Randall's Thumb' created a favourable impression, neither looked nor acted very satisfactorily the part of *Molesaye*, the heroine's over-sanctimonious parent. Mrs. Stephens was capital as *Mrs. Fitzbit*.

## Dramatic Gossip.

MR. W. T. GILBERT has undertaken to supply to the Haymarket Theatre a comedy upon some mythological subject. He is also writing a comedy for the Court Theatre.

A NEW drama, by Mr. Boucicault, is to be produced this week in Glasgow, and will subsequently proceed *via* Liverpool and Manchester to London.

A NEW comediotta, by Mr. Thayer Smith, has been accepted, and will shortly be produced at the Court Theatre.

A COMEDY, entitled 'The Mock Doctor,' was produced, on Wednesday night, at the Gaiety Theatre.

A NEW drama by Mr. H. J. Byron will be the next novelty at the Olympic Theatre.

MR. and MRS. BARNEY WILLIAMS, the delineators of Irish character, are about to re-visit England during the present spring.

WE hear of the production in Liverpool at the Alexandra Theatre of a new drama by Mr. B. Hilton, entitled 'The Adventuress.'

THE production at the Queen's of Mr. Tom Taylor's drama, 'Joan of Arc,' is postponed *sine die*.

'THE NEMESIS OF CRIME,' a drama by Mr. Lucas, produced at the Grecian Theatre, is the latest novelty at the East-End houses. Its subject is familiar: the seduction and attempted murder by a nobleman—who, to suit popular tastes, is in this instance a German—of a young girl, the daughter of an artist. Burning houses, fights among the chimney-pots, and other like matters, constitute the principal attractions.

A PARTY of workmen are performing miracle plays in the villages of Yorkshire. The strangest fact about their performance is, that they are mostly Congregationalists, and that at a late performance their stage manager was a Roman Catholic priest.

M. TISSERANT, the eminent French comedian, formerly of the Gynmnase and Odéon of Paris, will shortly give a series of representations in the Théâtre Royal du Parc, Brussels.

TO CORRESPONDENTS.—E. P. J. P.—M. J. B.—R. S. C.—J. E.—A. W. P.—received.



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